

UNIVERSAL
LIBRARY



127 123

UNIVERSAL
LIBRARY

GOLDSMITH

SHE STOOPS TO CONQUER

EDITED WITH INTRODUCTION AND NOTES

BY

G. A. F. M. CHATWIN, M.A.

**ASSISTANT MASTER AT RUGBY SCHOOL
SOMETIME SCHOLAR OF TRINITY COLLEGE, OXFORD**

OXFORD
AT THE CLARENDON PRESS

1926

Oxford University Press
London Edinburgh Glasgow Copenhagen
New York Toronto Melbourne Cape Town
Bombay Calcutta Madras Shanghai
Humphrey Milford Publisher to the UNIVERSITY

Printed in England
At the OXFORD UNIVERSITY PRESS
By John Johnson
Printer to the University

PREFATORY NOTE

THE text of the play, apart from a very few slight alterations which I have made, is that prepared by Mr. C. E. Doble for the Oxford edition of *The Plays and The Vicar of Wakefield*. It has not been thought necessary to introduce consistency into Goldsmith's spelling and punctuation.

For much of the Introduction I am indebted to Mr. Austin Dobson's *Life of Goldsmith* in the Great Writers series, and to Mr. William Black's *Life in the English Men of Letters* series, as well as to the standard work by Forster; and for many of my notes I have drawn on the work of previous editors, especially on Mr. Doble's edition. To several friends who have helped me on points of detail my thanks are due.

G. A. F. M. C.

INTRODUCTION

OLIVER GOLDSMITH, the second son of a poor Protestant clergyman in Ireland, was born at Pallas, in Longford, on November 10, 1728. Two years later his father succeeded to the living of Kilkenny West; and at Lissosy, in Westmeath, he grew up, a schoolboy of no great promise, under the influence of the Rev. Charles Goldsmith's careless, kindly, improvident nature. In June, 1744, he entered Trinity College, Dublin, as a sizar, taking the degree of B.A. in February, 1749, after a troubled university career, in which he had rebelled against discipline not always wisely exercised and had shown a taste rather for conviviality than for study. He lost his father during this time, but an uncle named Contarine was a good friend to him. Oliver returned to his widowed mother's home at Ballymahon in his twenty-first year without having formed any plans for his life's work. He applied for ordination, but was rejected by the bishop. He tried a tutorship and the law in turn, and abandoned both. Too often his days of happy idleness ended in revelry at Conway's Inn. In 1752 he went to Edinburgh to study medicine. In all these enterprises his uncle took a kindly interest, supplying him anew with money as each earlier gift was lost.

Goldsmith did not like Edinburgh, and was glad to go abroad on the plea of attending the lectures of the eminent professors of Leyden. In 1755 he broke off his intermittent studies, and began a tour on foot through France, Switzerland, and Italy, in the course of which he received his medical degree, although it is uncertain whether it

was awarded at Louvain or at Padua. He used his powers of observation, which he was to turn to good account later on in *The Traveller*, the poem that first brought him fame. Otherwise, his travels, on which he started with a single guinea and a single shirt, must have been attended by much discomfort ; and he probably often provided his bed and board only by his skill with the flute. In February, 1756, he arrived in London.

‘Without friends, recommendations, money, or impudence,’ and still unconscious where his strength lay, Goldsmith tried various ways of making a livelihood. He was chemist’s assistant, doctor, schoolmaster in turn. In 1757 he became a bookseller’s hack ; and, though he tried to escape this bondage by a return to medical or scholastic work, literature claimed him after all. He wrote for *The Monthly Review* and *The Critical Review*, and translated the *Memoirs of Jean Marteilhe of Bergerac*. With the publication of *An Enquiry into the Present State of Polite Learning in Europe*, in 1759, Goldsmith took rank as an author ; and he now made the acquaintance of Percy and Smollett. He was still in great poverty, but he was able to find work. He contributed prose and verse to several periodicals ; in particular, a series of satirical essays which were afterwards reprinted under the title *The Citizen of the World* ; and, in 1762, he wrote a *Life of Beau Nash*. Meanwhile, he had moved from his wretched garret to better quarters at No. 6. Wine Office Court, Fleet Street. Here, in 1761, he received a first visit from Dr. Johnson ; and this friendship was to bring others with it. In 1764 Johnson and Reynolds founded the Club which met each week at the ‘Turk’s Head’ in Gerrard Street ; and Goldsmith was invited on Johnson’s suggestion to become a member. The others who made up the original nine were Burke, Nugent, Beauclerk, Langton, Chamier, and Hawkins. Garrick, Boswell, and Dyer were

admitted later. Amongst the friends with whom Goldsmith became acquainted about this time it is probable that Hogarth, now an old man, must be numbered.

June, 1764, saw the anonymous publication of *A History of England, in a Series of Letters from a Nobleman to his Son*, and the conjectures made for a long time about its authorship gave Goldsmith much amusement. All his work had hitherto been hack-work, accomplished at the fancy of a publisher without the living impulse of native inspiration. It is, on this account, all the more interesting that, in 1763, Johnson had pronounced the compiler, on the strength of such work alone, 'one of the first men we now have as an author.' The genius which Johnson perceived was to be hidden from the world no longer. In December, 1764, *The Traveller* was published, and Goldsmith's fame as a descriptive poet was secure. *The Hermit*, a shorter poem, which soon followed, does not to-day evoke the enthusiastic praise with which it was at first greeted; but, in 1766, *The Vicar of Wakefield* established a second claim to admission to the rank of great English classics.

These successes did not free the writer from financial embarrassments. For *The Traveller* he received, in the first instance, only twenty guineas; and the manuscript of *The Vicar* had been sold by Johnson for £60 to release his friend from the distressing prospect of an arrest for debt, and the money had been spent, two years at least before the book appeared in published form. Another period of book-making was necessary; and a translation of Formey's *History of Philosophy*, with a selection of *Poems for Young Ladies*, and a second anthology called *The Beauties of English Poesy*, occupied his time and relieved his wants in 1766 and 1767. Goldsmith now turned to comedy; and, as *The Good-Natur'd Man* took shape, he enlisted the sympathy of Johnson, who wrote

a prologue for it. George Colman accepted the play, but it was only after long hesitation that he produced it at Covent Garden Theatre, in January, 1768.

The Good-Natur'd Man was intended by the author as a protest against the popularity of genteel or sentimental comedy. A prejudice had grown up in favour of an insipid kind of sentimentality and unnatural refinement of expression on the stage. Goldsmith preferred, as he says in his preface, to imitate 'the poets of the last age', who were concerned with nature and humour alone, in whatever walks of life they were most conspicuous. He made the delineation of character his principal aim, and hoped to raise a laugh of genuine merriment. *The Clandestine Marriage* of Garrick and Colman had abandoned sentiment for laughter two years before; but the favour accorded to the sentimentalism of Kelly's *False Delicacy* immediately before *The Good-Natur'd Man* was produced suggested that the public taste remained unchanged. This was indeed the fact. Goldsmith's play was only moderately well received. The best scene of all, in which Honeywood, surprised by a visit from Miss Richland while the bailiffs are in the house, attempts to carry it off well by representing them as friends of his, officers of the fleet, was the chief expression of Goldsmith's disapproval of the sentimental mode; but this scene was denounced as 'uncommonly low', and had to be omitted from the acting version, although the author showed the courage of his convictions in printing the full text without abridgement. As a protest against the prevailing taste, the play had failed.

If *The Good-Natur'd Man* met with a reception hardly as kind as it deserved, it brought Goldsmith £500. He spent this sum on a lease of new rooms at No. 2, Brick Court, Middle Temple, which he furnished in sumptuous style. Here he entertained lavishly and indulged his love

of boisterous gaiety, careless of Blackstone's endeavours to write his *Commentaries* in the rooms below. Such profusion soon necessitated further drudgery for the book-sellers, and to this period belong Histories of Rome, England, and Greece, and Lives of Thomas Parnell and of Bolingbroke. *A History of Animated Nature* was published after Goldsmith's death. For such compilations, especially when we consider his imperfect knowledge of the subject-matter, we cannot think him ill paid. They brought him a considerable income during his last years, and, from 1768, he seems to have lived at the rate of £900 a year.

Enabled by these labours 'to eat and drink and have good clothes', he was, nevertheless, ambitious again to 'strike for honest fame'. This he achieved by the publication of a second descriptive poem, *The Deserted Village*, in 1770, and by the production of a second comedy, *She Stoops to Conquer*, in 1773.

Goldsmith needed all his optimism in renewing his attack on sentimental comedy. Cumberland's *West Indian*, which conformed with the prevailing fashion, had been well received. To *She Stoops to Conquer*, on the other hand, Colman gave a grudging welcome. A Croaker in real life, he predicted disaster from the first, and, though he ultimately undertook the play, it was only after Goldsmith had applied to Garrick, the rival manager at Drury Lane, and Johnson had intervened to effect a reconciliation. Horace Walpole delivered himself of a judgement which is now a curiosity of literary criticism. 'Dr. Goldsmith has written a comedy—no, it is the lowest of all farces; it is not the subject I condemn, though very vulgar, but the execution. The drift tends to no moral, no edification of any kind; the situations, however, are well imagined, and make one laugh in spite of the grossness of the dialogue, the forced witticisms, and

total improbability of the whole plan and conduct. But what disgusts me most—is that, though the characters are very low, and aim at low humour, not one of them says a sentence that is natural, or marks any character at all.’ Colman, doubtless, did not think this opinion imbecile, but feared that it might be general. The actors were infected with the manager’s fears. Woodward refused the part of Tony Lumpkin ; Smith gave up that of Young Marlow to Lewes, an untried actor ; Mrs Bulkley made difficulties over the epilogue. A last trouble arose over the question of a title. *The Mistakes of a Night*, *The Belle’s Stratagem*, *The Old House a New Inn* were all suggested. Goldsmith decided on *She Stoops to Conquer*, with *The Mistakes of a Night* for a sub-title ; and his choice, prompted, perhaps, by a recollection of Dryden’s line, ‘But kneels to conquer, and but stoops to rise’, very happily expresses the motif of the play.

A good augury was afforded at the last moment by the success of Foote’s puppet-show, *The Handsome Housemaid, or Piety in Pattens*, in bringing ridicule on sentimental drama ; and Garrick, quick to note its effect, sent Goldsmith a prologue for *She Stoops to Conquer*.

The play was produced on March 15, 1773, and its reception largely completed the rout of the sentimentalists. Johnson and his friends attended in force to give it their countenance. ‘All eyes,’ we are told by Goldsmith’s rival, Cumberland, ‘were upon Johnson, who sat in a front row of a side box ; and when he laughed, everybody thought himself warranted to roar.’ The author himself was too anxiously excited to be present. He was only brought by a friend in the middle of the fifth act—to hear, unfortunately, a solitary hiss at the improbability of Mrs. Hardcastle, in her own garden, supposing herself forty miles away. ‘Psha ! Doctor,’ Colman ungenerously exclaimed, ‘don’t be afraid of a squib, when we have been

sitting these two hours on a barrel of gunpowder.' He was trying merely to justify his croakings; for the truth was that the play, with its easy opening, its ingenious development of plot in a humorous situation, and its skilful characterization, went well from the first. Those who were present, even hostile critics like Horace Walpole, were agreed that it 'succeeded prodigiously'. Johnson did not stint his praise. 'I know of no comedy for many years that has so much exhilarated an audience; that has answered so much the great end of comedy, making an audience merry.' In particular, one hearty laugh greeted the bear-leader at the 'Three Pigeons' whose bear never danced but to the very genteelst of tunes. The play was given on every available night until the season closed on May 31; during the summer Foote produced it at the Haymarket; and in November its run was resumed at Covent Garden. Two command performances were given before the King. Colman's expectations of failure had soon made him the butt of the newspapers, and he was fain to ask Goldsmith to 'take him off the rack'. In 1780 he published his recantation in speaking of the time when

Nature and mirth resum'd their legal sway;
And Goldsmith's genius bask'd in open day.

Horace Walpole had, doubtless, thought that his fortunes having cast him amongst the genteel gave him this prerogative of speech, that he might bid Goldsmith amend his low humour. But if, in 1778, he marvelled that their ladyships took delight in such a barren rascal, the whirligig of time has long since brought in his revenges, and after 140 years the play is still a general favourite.

Two objections made at the time do not appear well founded. That two travellers should mistake an old-fashioned house for an inn, after being confirmed in such a belief by precise information apparently given in good

faith, is not a remote improbability ; and the incident was suggested to Goldsmith by the experience of his own early days. The drive of five-and-twenty miles in a circle which ended with Mrs. Hardeastle's lodgement in the horse-pond is not to be considered too seriously as a contribution to an Enquiry into the Present State of Filial Piety in Europe. It serves its primary purpose in a play of farcical good fun ; and how many of us can plead not guilty of enjoying the hardships, certainly no less distressing, to which the authoress of *Evelina* afterwards exposed Madame Duval ?

Still less can be said for the chief objection, the lowness of some of the characters. Goldsmith anticipated such criticism in an epilogue at one time intended for the play.

Without a star, a coronet or garter,
How can the piece expect or hope for quarter ?
No high-life scenes, no sentiment :—the creature
Still stoops among the low to copy nature.

The last line gives both the charge and the defence ; and the defence is adequate. To-day we have returned to Shakespeare's view of the function of the drama, that it should hold the mirror up to nature. The part of Tony is now recognized as the chief part in the play ; and no one would allow the sacrifice of the scene in which honest Diggory asks for his accustomed licence when the story of Ould Grouse in the Gun-room shall be told once more.

A year later Goldsmith died, not yet forty-six, of a nervous fever, on April 4, 1774, while the success of his latest masterpiece was still recent. Two of his most brilliant lighter poems were published after his death, *Retaliation* and *The Haunch of Venison*. Death thus arrested his hand while he was at the zenith of his powers. He was buried in the precincts of the Temple

Church, and the friends to whom his early death brought a sense of desolation, Burke, in particular, and Reynolds and Johnson, honoured his memory with a monument in Westminster Abbey. The epitaph, written by Johnson, contains the famous tribute, *nullum fere scribendi genus non tetigit, nullum quod tetigit non ornavit*.

That Goldsmith had cause to touch some subjects at all, to bend his spirit to uncongenial work, we may regret. But it is not by such work that he is to be judged. We delight rather to pay our debt of gratitude for the rich heritage which he has bequeathed us ; above all, for *The Traveller*, *The Deserted Village*, *The Vicar of Wakefield*, and *She Stoops to Conquer*. Goldsmith was vain and over-sensitive, and, doubtless, sometimes blundered awkwardly in conversation ; but Boswell was a prejudiced observer ; and, while Miss Mary Horneck was not led by the peculiar manner of his humour and assumed frown of countenance into mistaking for earnest what was uttered in jest, this humour was too subtle for the solemn laird. And if Goldsmith took offence too readily, he was quick to forgive. He was constantly in financial straits. If he had had three thousand ducats a year, he would have had but a year in all these ducats ; he was a very prodigal. Such a happy-go-lucky life suited him ; he never claims our pity in the rôle of neglected genius. His own enemy, he was, as Mr. Blackwell says, everybody else's friend. His dress and his dinners were extravagant ; but he never nicely calculated the amount of his charities to the poor. He was too often deceived by parasites ; but in the words which he spoke so finely of Johnson's kindness to a worthless person his own name may well be substituted : 'he is now become miserable, and that insures the protection of Goldsmith.' If to some of his contemporaries his weaknesses were more obvious than his virtues, there are passages in his life which it

warms our hearts to read. That Goldsmith reduced his resources for the Grand Tour to a guinea in order to send a present of rare bulbs to the uncle who had been so staunch a friend ; that he neglected self-interest by dedicating *The Traveller* to a brother far away in Kilkenny West, and by asking nothing for himself when the newly-appointed Lord-lieutenant of Ireland offered to do the Irish author a kindness ; that, when the Government tried to buy his services as a libeller, he allowed their emissary to leave him in his garret ; that his rival, Kelly, was amongst the last to leave his grave ; that the tailor to whom he still owed £79 at his death declared that, had he lived, he would have paid every farthing, and two poor milliners told Cradock that they would work for Goldsmith for nothing, rather than that he should go elsewhere ; it is these things that we are concerned to remember. There are great names in the roll of English authors which command our respect, our admiration, in some cases even our worship ; to a few writers, as to personal friends, we give our love ; and of these are Charles Lamb and Oliver Goldsmith.

.

.

SHE STOOPS TO CONQUER
OR
THE MISTAKES OF A NIGHT
A COMEDY

AS ACTED AT THE
THEATRE-ROYAL, COVENT-GARDEN

[First printed in 1773]

DEDICATION

TO SAMUEL JOHNSON, LL.D.

DEAR SIR,

By inscribing this slight performance to you, I do not mean so much to compliment you as myself. It may do me some honour to inform the public, that I have lived many years in intimacy with you. It may serve the interests of mankind also to inform them, that the greatest wit may be found in a character, without impairing the most unaffected piety.

I have, particularly, reason to thank you for your partiality to this performance. The undertaking a Comedy, not merely sentimental, was very dangerous; and Mr. Colman, who saw this piece in its various stages, always thought it so. However, I ventured to trust it to the public; and, though it was necessarily delayed till late in the season, I have every reason to be grateful. I am,

Dear Sir,

Your most sincere

Friend and admirer,

OLIVER GOLDSMITH.

PROLOGUE

BY DAVID GARRICK, ESQ.

Enter Mr. Woodward, dressed in black, and holding a Handkerchief to his Eyes.

Excuse me, Sirs, I pray—I can't yet speak—
I'm crying now—and have been all the week.
' 'Tis not alone this mourning suit,' good masters :
' I've that within '—for which there are no plasters !
Pray, would you know the reason why I'm crying ?
The Comic Muse, long sick, is now a-dying !
And if she goes, my tears will never stop ;
For as a play'r, I can't squeeze out one drop ;
I am undone, that 's all—shall lose my bread—
I'd rather, but that 's nothing—lose my head.
When the sweet maid is laid upon the bier,
Shuter and I shall be chief mourners here.
To her a mawkish drab of spurious breed,
Who deals in Sentimentals, will succeed !
Poor Ned and I are dead to all intents ;
We can as soon speak Greek as Sentiments !
Both nervous grown, to keep our spirits up,
We now and then take down a hearty cup.
What shall we do ?—If Comedy forsake us !
They'll turn us out, and no one else will take us.
But, why can't I be moral ?—Let me try—
My heart thus pressing—fix'd my face and eye—
With a sententious look, that nothing means,
(Faces are blocks in sentimental scenes)

Thus I begin—‘ All is not gold that glitters,
Pleasures seem sweet, but prove a glass of bitters.
When ign’rance enters, folly is at hand :
Learning is better far than house and land.
Let not your virtue trip, who trips may stumble,
And virtue is not virtue, if she tumble.’

I give it up—morals won’t do for me ;
To make you laugh, I must play tragedy.
One hope remains—hearing the maid was ill,
A Doctor comes this night to shew his skill.
To cheer her heart, and give your muscles motion,
He, in Five Draughts prepar’d, presents a potion :
A kind of magic charm—for be assur’d,
If you will swallow it, the maid is cur’d :
But desperate the Doctor, and her case is,
If you reject the dose, and make wry faces !
This truth he boasts, will boast it while he lives,
No pois’nous drugs are mix’d in what he gives.
Should he succeed, you’ll give him his degree ;
If not, within he will receive no fee !
The college you, must his pretensions back,
Pronounce him Regular, or dub him Quack.

DRAMATIS PERSONAE

MEN.

<i>Sir Charles Marlow</i>	.	.	.	.	MR. GARDNER.
<i>Young Marlow, (his son)</i>	.	.	.	.	MR. LEWES.
<i>Hardcastle</i>	.	.	.	.	MR. SHUTER.
<i>Hastings</i>	.	.	.	.	MR. DUBELLAMY.
<i>Tony Lumpkin</i>	.	.	.	.	MR. QUICK.
<i>Diggory</i>	.	.	.	.	MR. SAUNDERS.

WOMEN.

<i>Mrs. Hardcastle</i>	.	.	.	.	MRS. GREEN.
<i>Miss Hardcastle</i>	.	.	.	.	MRS. BULKLEY.
<i>Miss Neville</i>	.	.	.	.	MRS. KNIVETON.
<i>Maid</i>	.	.	.	.	MISS WILLEMS.

Landlord, Servants, &c., &c.

SHE STOOPS TO CONQUER

OR

THE MISTAKES OF A NIGHT

ACT I

SCENE, A CHAMBER IN AN OLD-FASHIONED HOUSE.

Enter Mrs. Hardcastle and Mr. Hardcastle.

Mrs. Hard. I vow, Mr. Hardcastle, you're very particular. Is there a creature in the whole country but ourselves, that does not take a trip to town now and then, to rub off the rust a little? There's the two Miss Hoggs, and our neighbour Mrs. Grigsby, go to take a month's polishing every winter.

Hard. Ay, and bring back vanity and affectation to last them the whole year. I wonder why London cannot keep its own fools at home! In my time, the follies of the town crept slowly among us, but now they travel faster than a stage-coach. Its fopperies come down not only as inside passengers, but in the very basket.

Mrs. Hard. Ay, your times were fine times indeed; you have been telling us of them for many a long year. Here we live in an old rumbling mansion, that looks for all the world like an inn, but that we never see company. Our best visitors are old Mrs. Oddfish, the curate's wife, and little Cripplegate, the lame dancing-master; and all our entertainment your old stories of Prince Eugene and

the Duke of Marlborough. I hate such old fashioned trumpery.

Hard. And I love it. I love every thing that's old : old friends, old times, old manners, old books, old wines ; and, I believe, Dorothy, (*Taking her hand*) you'll own I have been pretty fond of an old wife.

Mrs. Hard. Lord, Mr. Hardcastle, you're for ever at your Dorothy's, and your old wives. You may be a Darby, but I'll be no Joan, I promise you. I'm not so old as you'd make me, by more than one good year. Add twenty to twenty, and make money of that.

Hard. Let me see ; twenty added to twenty makes just fifty and seven.

Mrs. Hard. It's false, Mr. Hardcastle ; I was but twenty when I was brought to bed of Tony, that I had by Mr. Lumpkin, my first husband ; and he's not come to years of discretion yet.

Hard. Nor ever will, I dare answer for him. Ay, you have taught him finely.

Mrs. Hard. No matter. Tony Lumpkin has a good fortune. My son is not to live by his learning. I don't think a boy wants much learning to spend fifteen hundred a year.

Hard. Learning, quotha ! a mere composition of tricks and mischief.

Mrs. Hard. Humour, my dear : nothing but humour. Come, Mr. Hardcastle, you must allow the boy a little humour.

Hard. I'd sooner allow him an horse-pond. If burning the footmen's shoes, frightening the maids, and worrying the kittens be humour, he has it. It was but yesterday he fastened my wig to the back of my chair, and when I went to make a bow, I popt my bald head in Mrs. Frizzle's face.

Mrs. Hard. And am I to blame ? The poor boy was

always too sickly to do any good. A school would be his death. When he comes to be a little stronger who knows what a year or two's Latin may do for him ?

Hard. Latin for him. A cat and fiddle. No, no, the ale-house and the stable are the only schools he'll ever go to.

Mrs. Hard. Well, we must not snub the poor boy now, for I believe we shan't have him long among us. Any body that looks in his face may see he's consumptive.

Hard. Ay, if growing too fat be one of the symptoms.

Mrs. Hard. He coughs sometimes.

Hard. Yes, when his liquor goes the wrong way.

Mrs. Hard. I'm actually afraid of his lungs.

Hard. And truly so am I; for he sometimes whoops like a speaking trumpet—(*Tony hallooing behind the scenes*)—O there he goes—a very consumptive figure, truly.

Enter Tony, crossing the stage.

Mrs. Hard. Tony, where are you going, my charmer ? Won't you give papa and I a little of your company, lovee?

Tony. I'm in haste, mother, I cannot stay.

Mrs. Hard. You shan't venture out this raw evening, my dear : You look most shockingly.

Tony. I can't stay, I tell you. The 'Three Pigeons' expects me down every moment. There's some fun going forward.

Hard. Ay; the ale-house, the old place : I thought so.

Mrs. Hard. A low, paltry set of fellows.

Tony. Not so low neither. There's Dick Muggins the exciseman, Jack Slang the horse doctor, little Aminidab that grinds the music box, and Tom Twist that spins the pewter platter.

Mrs. Hard. Pray, my dear, disappoint them for one night at least.

Tony. As for disappointing them I should not so much mind ; but I can't abide to disappoint myself.

Mrs. Hard. (*Detaining him.*) You shan't go.

Tony. I will, I tell you.

Mrs. Hard. I say you shan't.

Tony. We'll see which is strongest, you or I.

[*Exit hauling her out.*]

Hard. (*Solus.*) Ay, there goes a pair that only spoil each other. But is not the whole age in a combination to drive sense and discretion out of doors ? There's my pretty darling Kate ! the fashions of the times have almost infected her too. By living a year or two in town, she is as fond of gauze and French frippery as the best of them.

Enter Miss Hardcastle.

Hard. Blessings on my pretty innocence ! drest out as usual, my Kate. Goodness ! What a quantity of superfluous silk hast thou got about thee, girl ! I could never teach the fools of this age, that the indigent world could be clothed out of the trimmings of the vain.

Miss Hard. You know our agreement, Sir. You allow me the morning to receive and pay visits, and to dress in my own manner ; and in the evening I put on my housewife's dress to please you.

Hard. Well, remember I insist on the terms of our agreement ; and, by the by, I believe I shall have occasion to try your obedience this very evening.

Miss Hard. I protest, Sir, I don't comprehend your meaning.

Hard. Then to be plain with you, Kate, I expect the young gentleman I have chosen to be your husband from town this very day. I have his father's letter, in which he informs me his son is set out, and that he intends to follow himself shortly after.

Miss Hard. Indeed ! I wish I had known something of this before. Bless me, how shall I behave ? It's a thousand to one I shan't like him ; our meeting will be so formal, and so like a thing of business, that I shall find no room for friendship or esteem.

Hard. Depend upon it, child, I never will controul your choice ! but Mr. Marlow, whom I have pitched upon, is the son of my old friend, Sir Charles Marlow, of whom you have heard me talk so often. The young gentleman has been bred a scholar, and is designed for an employment in the service of his country. I am told he's a man of an excellent understanding.

Miss Hard. Is he ?

Hard. Very generous.

Miss Hard. I believe I shall like him.

Hard. Young and brave.

Miss Hard. I'm sure I shall like him.

Hard. And very handsome.

Miss Hard. My dear papa, say no more (*kissing his hand*), he's mine, I'll have him.

Hard. And, to crown all, Kate, he's one of the most bashful and reserved young fellows in all the world. .

Miss Hard. Eh ! you have frozen me to death again. That word 'reserved' has undone all the rest of his accomplishments. A reserved lover it is said always makes a suspicious husband.

Hard. On the contrary, modesty seldom resides in a breast that is not enriched with nobler virtues. It was the very feature in his character that first struck me.

Miss Hard. He must have more striking features to catch me, I promise you. However, if he be so young, and so every thing as you mention, I believe he'll do still. I think I'll have him.

Hard. Ay, Kate, but there is still an obstacle. It's more than an even wager he may not have you.

Miss Hard. My dear papa, why will you mortify one so ? Well, if he refuses, instead of breaking my heart at his indifference, I'll only break my glass for its flattery, set my cap to some newer fashion, and look out for some less difficult admirer.

Hard. Bravely resolved ! In the mean time I'll go prepare the servants for his reception : as we seldom see company, they want as much training as a company of recruits the first day's muster. [*Exit.*

Miss Hard. (*Alone.*) Lud, this news of papa's puts me all in a flutter. Young, handsome ; these he put last ; but I put them foremost. Sensible, good-natured ; I like all that. But then reserved and sheepish, that's much against him. Yet can't he be cured of his timidity, by being taught to be proud of his wife ? Yes, and can't I —But I vow I'm disposing of the husband, before I have secured the lover.

Enter Miss Neville.

Miss Hard. I'm glad you're come, Neville, my dear. Tell me, Constance, how do I look this evening ? Is there any thing whimsical about me ? Is it one of my well-looking days, child ? am I in face to-day ?

Miss Nev. Perfectly, my dear. Yet now I look again —bless me !—sure no accident has happened among the canary birds or the gold fishes. Has your brother or the cat been meddling ? or has the last novel been too moving ?

Miss Hard. No ; nothing of all this. I have been threatened—I can scarce get it out—I have been threatened with a lover !

Miss Nev. And his name—

Miss Hard. Is Marlow.

Miss Nev. Indeed !

Miss Hard. The son of Sir Charles Marlow.

Miss Nev. As I live, the most intimate friend of

Mr. Hastings, my admirer. They are never asunder. I believe you must have seen him when we lived in town.

Miss Hard. Never.

Miss Nev. He's a very singular character, I assure you. Among women of reputation and virtue he is the modestest man alive; but his acquaintance give him a very different character among creatures of another stamp: you understand me.

Miss Hard. An odd character, indeed. I shall never be able to manage him. What shall I do? Pshaw, think no more of him, but trust to occurrences for success. But how goes on your own affair, my dear? has my mother been courting you for my brother Tony as usual?

Miss Nev. I have just come from one of our agreeable tête-à-têtes. She has been saying a hundred tender things, and setting off her pretty monster as the very pink of perfection.

Miss Hard. And her partiality is such, that she actually thinks him so. A fortune like yours is no small temptation. Besides, as she has the sole management of it, I'm not surprised to see her unwilling to let it go out of the family.

Miss Nev. A fortune like mine, which chiefly consists in jewels, is no such mighty temptation. But at any rate if my dear Hastings be but constant, I make no doubt to be too hard for her at last. However, I let her suppose that I am in love with her son, and she never once dreams that my affections are fixed upon another.

Miss Hard. My good brother holds out stoutly. I could almost love him for hating you so.

Miss Nev. It's a good-natured creature at bottom, and I'm sure would wish to see me married to any body but himself. But my aunt's bell rings for our afternoon's

walk round the improvements. Allons! Courage is necessary, as our affairs are critical.

Miss Hard. 'Would it were bed-time and all were well.'

[*Exeunt.*]

SCENE, AN ALEHOUSE ROOM.

Several shabby fellows with punch and tobacco. Tony at the head of the table, a little higher than the rest : a mallet in his hand.

Omnes. Hurreea ! hurreea ! hurreea ! bravo !

First Fel. Now, gentlemen, silence for a song. The 'squire is going to knock himself down for a song.

Omnes. Ay, a song, a song !

Tony. Then I'll sing you, gentlemen, a song I made upon this alehouse, the Three Pigeons.

SONG.

Let school-masters puzzle their brain,

With grammar, and nonsense, and learning,

Good liquor, I stoutly maintain,

Gives *genus* a better discerning.

Let them brag of their heathenish gods,

Their Lethes, their Styxes, and Stygians,

Their qui's, and their quae's, and their quod's,

They're all but a parcel of pigeons.

Toroddle, toroddle, toroll.

When Methodist preachers come down,

A-preaching that drinking is sinful,

I'll wager the rascals a crown,

They always preach best with a skinful.

For when you come down with your pence,

For a slice of their scurvy religion,

I'll leave it to all men of sense.

But you, my good friend, are the pigeon.

Toroddle, toroddle, toroll.

Then come put the jorum about,

And let us be merry and clever,

Our hearts and our liquors are stout,

Here's the Three Jolly Pigeons for ever.

Let some cry up woodcock or hare,

Your bustards, your ducks, and your widgeons ;

But of all the gay birds in the air,

Here's a health to the Three Jolly Pigeons.

Toroddle, toroddle, toroll.

Omnes. Bravo, bravo !

First Fel. The 'squire has got spunk in him.

Second Fel. I loves to hear him sing, bekeays he never gives us nothing that's low.

Third Fel. O damn any thing that's low, I cannot bear it.

Fourth Fel. The genteel thing is the genteel thing at any time. If so be that a gentleman bees in a concatenation accordingly.

Third Fel. I like the maxum of it, Master Muggins. What, though I am obligated to dance a bear, a man may be a gentleman for all that. May this be my poison, if my bear ever dances but to the very genteelest of tunes ; ' Water Parted,' or the minuet in ' Ariadne.'

Second Fel. What a pity it is the 'squire is not come to his own. It would be well for all the publicans within ten miles round of him.

Tony. Ecod, and so it would, Master Slang. I'd then shew what it was to keep choice of company.

Second Fel. O he takes after his own father for that. To be sure old 'squire Lumpkin was the finest gentleman I ever set my eyes on. For winding the straight horn, or beating a thicket for a hare, he never had his fellow. It was a saying in the place that he kept the best horses and dogs in the whole county.

Tony. Ecod, and when I'm of age, I'll be no bastard,

I promise you. I have been thinking of Bett Bouncer and the miller's grey mare to begin with. But come my boys, drink about and be merry, for you pay no reckoning. Well, Stingo, what's the matter ?

Enter Landlord.

Land. There be two gentlemen in a post-chaise at the door. They have lost their way upo' the forest ; and they are talking something about Mr. Hardcastle.

Tony. As sure as can be, one of them must be the gentleman that's coming down to court my sister. Do they seem to be Londoners ?

Land. I believe they may. They look woundily like Frenchmen.

Tony. Then desire them to step this way, and I'll set them right in a twinkling. (*Exit Landlord*) Gentlemen, as they mayn't be good enough company for you, step down for a moment, and I'll be with you in the squeezing of a lemon. [*Exeunt mob.*]

Tony. (*Alone.*) Father-in-law has been calling me whelp and hound this half year. Now if I pleased, I could be so revenged on the old grumbletonian. But then I'm afraid—afraid of what ! I shall soon be worth fifteen hundred a year, and let him frighten me out of that if he can.

Enter Landlord, conducting Marlow and Hastings.

Marl. What a tedious uncomfortable day have we had of it ! We were told it was but forty miles across the country, and we have come above threescore.

Hast. And all, Marlow, from that unaccountable reserve of yours, that would not let us inquire more frequently on the way.

Marl. I own, Hastings, I am unwilling to lay myself under an obligation to every one I meet : and often stand the chance of an unmannerly answer.

Hast. At present, however, we are not likely to receive any answer.

Tony. No offence, gentlemen. But I'm told you have been inquiring for one Mr. Hardcastle in these parts. Do you know what part of the country you are in ?

Hast. Not in the least, Sir, but should thank you for information.

Tony. Nor the way you came ?

Hast. No, Sir, but if you can inform us——

Tony. Why, gentlemen, if you know neither the road you are going, nor where you are, nor the road you came, the first thing I have to inform you is, that—you have lost your way.

Marl. We wanted no ghost to tell us that.

Tony. Pray, gentlemen, may I be so bold as to ask the place from whence you came.

Marl. That's not necessary toward directing us where we are to go.

Tony. No offence ; but question for question is all fair, you know. Pray, gentlemen, is not this same Hardcastle a cross-grain'd, old-fashion'd, whimsical fellow, with an ugly face ; a daughter, and a pretty son ?

Hast. We have not seen the gentleman, but he has the family you mention.

Tony. The daughter, a tall, trapesing, trolloping, talkative maypole—the son, a pretty, well-bred, agreeable youth, that everybody is fond of.

Marl. Our information differs in this. The daughter is said to be well-bred and beautiful ; the son, an awkward booby, reared up and spoiled at his mother's apron-string.

Tony. He-he-hem !—Then gentlemen, all I have to tell you is, that you won't reach Mr. Hardcastle's house this night, I believe.

Hast. Unfortunate !

Tony. It's a damn'd long, dark, boggy, dirty, dangerous way. Stingo, tell the gentlemen the way to Mr. Hardcastle's ! (*Winking upon the Landlord.*) Mr. Hardcastle's, of Quagmire Marsh, you understand me ?

Land. Master Hardcastle's ! Lock-a-daisy, my masters, you're come a deadly deal wrong ! When you came to the bottom of the hill, you should have cross'd down Squash-Lane

Marl. Cross down Squash-Lane !

Land. Then you were to keep straight forward, 'till you came to four roads.

Marl. Come to where four roads meet !

Tony. Ay ; but you must be sure to take only one of them.

Marl. O Sir, you're facetious.

Tony. Then keeping to the right, you are to go sideways 'till you come upon Crack-skull common : there you must look sharp for the track of the wheel, and go forward 'till you come to farmer Murrain's barn. Coming to the farmer's barn you are to turn to the right, and then to the left, and then to the right about again, till you find out the old mill.

Marl. Zounds, man ! we could as soon find out the longitude !

Hast. What's to be done, Marlow ?

Marl. This house promises but a poor reception ; though perhaps the landlord can accommodate us.

Land. Alack, master, we have but one spare bed in the whole house.

Tony. And to my knowledge, that's taken up by three lodgers already. (*After a pause, in which the rest seem disconcerted.*) I have hit it. Don't you think, Stingo, our landlady could accommodate the gentlemen by the fire-side, with—three chairs and a bolster ?

Hast. I hate sleeping by the fire-side.

Marl. And I detest your three chairs and a bolster.

Tony. You do, do you !—then let me see—what if you go on a mile further, to the Buck's Head ; the old Buck's Head on the hill, one of the best inns in the whole county ?

Hast. O ho ! so we have escaped an adventure for this night, however.

Land. (*Apart to Tony.*) Sure, you ben't sending them to your father's as an inn, be you ?

Tony. Mum, you fool you. Let them find that out. (*To them.*) You have only to keep on straight forward, till you come to a large old house by the road side. You'll see a pair of large horns over the door. That's the sign. Drive up the yard, and call stoutly about you.

Hast. Sir, we are obliged to you. The servants can't miss the way ?

Tony. No, no ; but I tell you though, the landlord is rich, and going to leave off business ; so he wants to be thought a gentleman, saving your presence, he ! he ! he ! He'll be for giving you his company, and ecod, if you mind him, he'll persuade you that his mother was an alderman, and his aunt a justice of peace.

Land. A troublesome old blade to be sure ; but a' keeps as good wines and beds as any in the whole country.

Marl. Well, if he supplies us with these, we shall want no farther connexion. We are to turn to the right, did you say ?

Tony. No, no : straight forward. I'll just step myself, and shew you a piece of the way. (*To the landlord.*) Mum.

Land. Ah, bless your heart, for a sweet, pleasant—damn'd mischievous son. [*Exeunt.*

ACT II

SCENE, AN OLD-FASHIONED HOUSE.

Enter Hardcastle, followed by three or four awkward Servants.

Hard. Well, I hope you are perfect in the table exercise I have been teaching you these three days. You all know your posts and your places, and can shew that you have been used to good company, without ever stirring from home.

Omnes. Ay, ay.

Hard. When company comes, you are not to pop out and stare, and then run in again, like frightened rabbits in a warren.

Omnes. No, no.

Hard. You, Diggory, whom I have taken from the barn, are to make a shew at the side-table; and you, Roger, whom I have advanced from the plough, are to place yourself behind my chair. But you're not to stand so, with your hands in your pockets. Take your hands from your pockets, Roger; and from your head, you blockhead you. See how Diggory carries his hands. They're a little too stiff, indeed, but that's no great matter.

Dig. Ay, mind how I hold them. I learned to hold my hands this way, when I was upon drill for the militia. And so being upon drill——

Hard. You must not be so talkative, Diggory. You must be all attention to the guests. You must hear us talk, and not think of talking; you must see us drink, and not think of drinking—you must see us eat, and not think of eating.

Dig. By the laws, your worship, that's perfectly impossible. Whenever Diggory sees yeating going forward, ecod, he's always wishing for a mouthful himself.

Hard. Blockhead! Is not a belly-full in the kitchen as good as a belly-full in the parlour? Stay your stomach with that reflection.

Dig. Ecod, I thank your worship, I'll make a shift to stay my stomach with a slice of cold beef in the pantry.

Hard. Diggory, you are too talkative. Then if I happen to say a good thing, or tell a good story at table, you must not all burst out a-laughing, as if you made part of the company.

Dig. Then ecod, your worship must not tell the story of ould grouse in the gun-room: I can't help laughing at that—he! he! he!—for the soul of me. We have laughed at that these twenty years—ha! ha! ha!

Hard. Ha! ha! ha! The story is a good one. Well, honest Diggory, you may laugh at that—but still remember to be attentive. Suppose one of the company should call for a glass of wine, how will you behave? A glass of wine, Sir, if you please, (*To Diggory*)—Eh, why don't you move?

Dig. Ecod, your worship, I never have courage till I see the eatables and drinkables brought upo' the table, and then I'm as bauld as a lion.

Hard. What, will nobody move?

First Serv. I'm not to leave this place.

Second Serv. I'm sure it's no place of mine.

Third Serv. Nor mine, for sartain.

Dig. Wauns, and I'm sure it canna be mine.

Hard. You numbskulls! and so while, like your betters, you are quarrelling for places, the guests must be starved. O you dunces! I find I must begin all over again—But don't I hear a coach drive into the yard? To your posts, you blockheads. I'll go in the mean time, and give my old friend's son a hearty reception at the gate.
[*Exit Hardcastle.*]

Dig. By the elevens, my place is gone quite out of my head.

Roger. I know that my place is to be every where.

First Serv. Where the devil is mine ?

Second Serv. My place is to be no where at all ; and so
ize go about my business. [*Exeunt servants, running about
as if frightened, different ways.*]

*Enter Servant with candles, shewing in Marlow and
Hastings.*

Serv. Welcome, gentlemen, very welcome ! This way.

Hast. After the disappointments of the day, welcome
once more, Charles, to the comforts of a clean room, and
a good fire. Upon my word, a very well-looking house,
antique but creditable.

Marl. The usual fate of a large mansion. Having first
ruined the master by good house-keeping, it at last comes
to levy contributions as an inn.

Hast. As you say, we passengers are to be taxed to pay
all these fineries. I have often seen a good side-board, or
a marble chimney-piece, though not actually put in the
bill, inflame a reckoning confoundedly.

Marl. Travellers, George, must pay in all places : the
only difference is, that in good inns you pay dearly for
luxuries ; in bad inns you are fleeced and starved.

Hast. You have lived pretty much among them. In
truth, I have been often surprised, that you who have
seen so much of the world, with your natural good sense,
and your many opportunities, could never yet acquire
a requisite share of assurance.

Marl. The Englishman's malady. But tell me, George,
where could I have learned that assurance you talk of ?
My life has been chiefly spent in a college or an inn, in
seclusion from that lovely part of the creation that chiefly

teach men confidence. I don't know that I was ever familiarly acquainted with a single modest woman, except my mother—But among females of another class, you know—

Hast. Ay, among them you are impudent enough of all conscience.

Marl. They are of *us*, you know.

Hast. But in the company of women of reputation I never saw such an idiot, such a trembler ; you look for all the world as if you wanted an opportunity of stealing out of the room.

Marl. Why, man, that's because I do want to steal out of the room. Faith, I have often formed a resolution to break the ice, and rattle away at any rate. But I don't know how, a single glance from a pair of fine eyes has totally upset my resolution. An impudent fellow may counterfeit modesty : But I'll be hanged if a modest man can ever counterfeit impudence.

Hast. If you could but say half the fine things to them, that I have heard you lavish upon the bar-maid of an inn, or even a college bed-maker—

Marl. Why, George, I can't say fine things to them ; they freeze, they petrify me. They may talk of a comet, or a burning mountain, or some such bagatelle. But to me, a modest woman, drest out in all her finery, is the most tremendous object of the whole creation.

Hast. Ha ! ha ! ha ! At this rate, man, how can you ever expect to marry ?

Marl. Never, unless, as among kings and princes, my bride were to be courted by proxy. If, indeed, like an eastern bridegroom, one were to be introduced to a wife he never saw before, it might be endured. But to go through all the terrors of a formal courtship, together with the episode of aunts, grandmothers, and cousins, and at last to blurt out the broad staring question of, ' Madam,

will you marry me ?' No, no, that's a strain much above me, I assure you

Hast. I pity you. But how do you intend behaving to the lady you are come down to visit at the request of your father.

Marl. As I behave to all other ladies. Bow very low. Answer yes or no to all her demands—But for the rest, I don't think I shall venture to look in her face till I see my father's again.

Hast. I'm surprised that one who is so warm a friend can be so cool a lover.

Marl. To be explicit, my dear Hastings, my chief inducement down was to be instrumental in forwarding your happiness, not my own. Miss Neville loves you, the family don't know you, as my friend you are sure of a reception, and let honour do the rest.

Hast. My dear Marlow ! But I'll suppress the emotion. Were I a wretch, meanly seeking to carry off a fortune, you should be the last man in the world I would apply to for assistance. But Miss Neville's person is all I ask, and that is mine, both from her deceased father's consent, and her own inclination.

Marl. Happy man ! You have talents and art to captivate any woman. I'm doom'd to adore the sex, and yet to converse with the only part of it I despise. This stammer in my address, and this aukward prepossessing visage of mine, can never permit me to soar above the reach of a milliner's 'prentice, or one of the duchesses of Drury-lane. Pshaw ! this fellow here to interrupt us !

Enter Hardcastle.

Hard. Gentlemen, once more you are heartily welcome. Which is Mr. Marlow ? Sir, you are heartily welcome. It's not my way, you see, to receive my friends with my back to the fire. I like to give them a hearty reception

in the old style, at my gate. I like to see their horses and trunks taken care of.

Marl. (*Aside.*) He has got our names from the servants already. (*To him*) We approve your caution and hospitality, Sir. (*To Hastings.*) I have been thinking, George, of changing our travelling dresses in the morning. I am grown confoundedly ashamed of mine.

Hard. I beg, Mr. Marlow, you'll use no ceremony in this house.

Hast. I fancy, Charles, you're right: the first blow is half the battle. I intend opening the campaign with the white and gold.

Hard. Mr. Marlow—Mr. Hastings—gentlemen—pray be under no restraint in this house. This is Liberty-hall, gentlemen. You may do just as you please here.

Marl. Yet, George, if we open the campaign too fiercely at first, we may want ammunition before it is over. I think to reserve the embroidery to secure a retreat.

Hard. Your talking of a retreat, Mr. Marlow, puts me in mind of the Duke of Marlborough, when we went to besiege Denain. He first summoned the garrison—

Marl. Don't you think the *ventre dor* waistcoat will do with the plain brown?

Hard. He first summoned the garrison, which might consist of about five thousand men——

Hast. I think not: brown and yellow mix but very poorly.

Hard. I say, gentlemen, as I was telling you, he summoned the garrison, which might consist of about five thousand men——

Marl. The girls like finery.

Hard. Which might consist of about five thousand men, well appointed with stores, ammunition, and other implements of war. 'Now,' says the Duke of Marlborough to George Brooks, that stood next to him—You

must have heard of George Brooks—‘I’ll pawn my dukedom,’ says he, ‘but I take that garrison without spilling a drop of blood.’ So——

Marl. What, my good friend, if you gave us a glass of punch in the mean time, it would help us to carry on the siege with vigour.

Hard. Punch, Sir! (*Aside.*) This is the most unaccountable kind of modesty I ever met with.

Marl. Yes, Sir, punch. A glass of warm punch, after our journey, will be comfortable. This is Liberty-hall, you know.

Hard. Here ’s cup, Sir.

Marl. (*Aside.*) So this fellow, in his Liberty-hall, will only let us have just what he pleases.

Hard. (*Taking the cup.*) I hope you’ll find it to your mind. I have prepared it with my own hands, and I believe you’ll own the ingredients are tolerable. Will you be so good as to pledge me, Sir? Here, Mr. Marlow, here is to our better acquaintance. (*Drinks.*)

Marl. (*Aside.*) A very impudent fellow this! but he’s a character, and I’ll humour him a little. Sir, my service to you. (*Drinks.*)

Hast. (*Aside.*) I see this fellow wants to give us his company, and forgets that he’s an innkeeper, before he has learned to be a gentleman.

Marl. From the excellence of your cup, my old friend, I suppose you have a good deal of business in this part of the country. Warm work, now and then at elections, I suppose.

Hard. No, Sir, I have long given that work over. Since our betters have hit upon the expedient of electing each other, there is no business ‘for us that sell ale.’

Hast. So, then, you have no turn for politics, I find.

Hard. Not in the least. There was a time, indeed, I fretted myself about the mistakes of government, like

other people ; but finding myself every day grow more angry, and the government growing no better, I left it to mend itself. Since that, I no more trouble my head about Heyder Ally or Ally Cawn, than about Ally Croaker. Sir, my service to you.

Hast. So that with eating above stairs, and drinking below, with receiving your friends within, and amusing them without, you lead a good pleasant bustling life of it.

Hard. I do stir about a great deal, that 's certain. Half the differences of the parish are adjusted in this very parlour.

Marl. (*After drinking.*) And you have an argument in your cup, old gentleman, better than any in Westminster-hall.

Hard. Ay, young gentleman, that, and a little philosophy.

Marl. (*Aside.*) Well, this is the first time I ever heard of an inn-keeper's philosophy.

Hast. So then, like an experienced general, you attack them on every quarter. If you find their reason manageable, you attack it with your philosophy ; if you find they have no reason, you attack them with this. Here 's your health, my philosopher. (*Drinks.*)

Hard. Good, very good, thank you ; ha ! ha ! ha ! Your generalship puts me in mind of Prince Eugene, when he fought the Turks at the battle of Belgrade. You shall hear.

Marl. Instead of the battle of Belgrade, I believe it 's almost time to talk about supper. What has your philosophy got in the house for supper ?

Hard. For supper, Sir ; (*Aside.*) Was ever such a request to a man in his own house !

Marl. Yes, Sir, supper, Sir ; I begin to feel an appetite. I shall make dev'lish work to-night in the larder, I promise you.

Hard. (*Aside.*) Such a brazen dog, sure, never my eyes beheld. (*To him.*) Why, really, Sir, as for supper I can't well tell. My Dorothy, and the cook-maid settle these things between them. I leave these kind of things entirely to them.

Marl. You do, do you.

Hard. Entirely. By the by, I believe they are in actual consultation upon what's for supper this moment in the kitchen.

Marl. Then I beg they'll admit me as one of their privy council. It's a way I have got. When I travel I always chuse to regulate my own supper. Let the cook be called. No offence, I hope, Sir.

Hard. O no, Sir, none in the least; yet I don't know how: our Bridget, the cook-maid, is not very communicative upon these occasions. Should we send for her, she might scold us all out of the house.

Hast. Let's see your list of the larder then. I ask it as a favour. I always match my appetite to my bill of fare.

Marl. (*To Hardcastle, who looks at them with surprise.*) Sir, he's very right, and it's my way too.

Hard. Sir, you have a right to command here. Here, Roger, bring us the bill of fare for to-night's supper. I believe it's drawn out. Your manner, Mr. Hastings, puts me in mind of my uncle, colonel Wallop. It was a saying of his, that no man was sure of his supper till he had eaten it.

Hast. (*Aside.*) All upon the high rope! His uncle a colonel! we shall soon hear of his mother being a justice of the peace. But let's hear the bill of fare.

Marl. (*Perusing*) What's here? For the first course; for the second course; for the dessert. The devil, Sir, do you think we have brought down the whole Joiners' Company, or the corporation of Bedford, to eat up such

a supper ? Two or three little things, clean and comfortable, will do.

Hast. But let 's hear it.

Marl. (*Reading.*) For the first course at the top, a pig, and pruin sauce.

Hast. Damn your pig, I say.

Marl. And damn your pruin sauce, say I.

Hard. And yet, gentlemen, to men that are hungry, pig with pruin sauce is very good eating.

Marl. At the bottom a calf's tongue and brains.

Hast. Let your brains be knock'd out, my good Sir, I don't like them.

Marl. Or you may clap them on a plate by themselves. I do.

Hard. (*Aside.*) Their impudence confounds me. (*To them.*) Gentlemen, you are my guests, make what alterations you please. Is there any thing else you wish to retrench or alter, gentlemen ?

Marl. Item. A pork pye, a boiled rabbit and sausages, a Florentine, a shaking pudding, and a dish of tiff—taff—taffety cream.

Hast. Confound your made dishes, I shall be as much at a loss in this house as at a green and yellow dinner at the French ambassador's table. I'm for plain eating.

Hard. I'm sorry, gentlemen, that I have nothing you like, but if there be any thing you have a particular fancy to——

Marl. Why, really, Sir, your bill of fare is so exquisite, that any one part of it is full as good as another. Send us what you please. So much for supper. And now to see that our beds are air'd, and properly taken care of.

Hard. I entreat you'll leave all that to me. You shall not stir a step.

Marl. Leave that to you ! I protest, Sir, you must excuse me, I always look to these things myself.

Hard. I must insist, Sir, you'll make yourself easy on that head.

Marl. You see I'm resolv'd on it. (*Aside.*) A very troublesome fellow this, as ever I met with.

Hard. Well, Sir, I'm resolved at least to attend you. (*Aside.*) This may be modern modesty, but I never saw any thing look so like old-fashion'd impudence.

[*Exeunt Marlow and Hardcastle.*]

Hast. (*Alone.*) So I find this fellow's civilities begin to grow troublesome. But who can be angry at those assiduities which are meant to please him ? Ha ! what do I see ? Miss Neville, by all that 's happy !

Enter Miss Neville.

Miss Nev. My dear Hastings ! To what unexpected good fortune ! to what accident, am I to ascribe this happy meeting ?

Hast. Rather let me ask the same question, as I could never have hoped to meet my dearest Constance at an inn.

Miss Nev. An inn ! sure, you mistake ! my aunt, my guardian, lives here. What could induce you to think this house an inn ?

Hast. My friend, Mr. Marlow, with whom I came down, and I have been sent here as to an inn, I assure you. A young fellow whom we accidentally met at a house hard by directed us hither.

Miss Nev. Certainly it must be one of my hopeful cousin's tricks, of whom you have heard me talk so often, ha ! ha ! ha !

Hast. He whom your aunt intends for you ? he of whom I have such just apprehensions ?

Miss Nev. You have nothing to fear from him, I assure you. You'd adore him if you knew how heartily he despises me. My aunt knows it too, and has undertaken

to court me for him, and actually begins to think she has made a conquest.

Hast. Thou dear dissembler ! You must know, my Constance, I have just seized this happy opportunity of my friend's visit here to get admittance into the family. The horses that carried us down are now fatigued with their journey, but they'll soon be refreshed ; and then, if my dearest girl will trust in her faithful Hastings, we shall soon be landed in France, where even among slaves the laws of marriage are respected.

Miss Nev. I have often told you, that though ready to obey you, I yet should leave my little fortune behind with reluctance. The greatest part of it was left me by my uncle, the India director, and chiefly consists in jewels. I have been for some time persuading my aunt to let me wear them. I fancy I'm very near succeeding. The instant they are put into my possession you shall find me ready to make them and myself yours.

Hast. Perish the baubles ! Your person is all I desire. In the mean time my friend Marlow must not be let into his mistake. I know the strange reserve of his temper is such, that if abruptly informed of it, he would instantly quit the house before our plan was ripe for execution.

Miss Nev. But how shall we keep him in the deception ? Miss Hardcastle is just returned from walking ; what if we still continue to deceive him ?——This, this way——

[*They confer.*]

Enter Marlow.

Marl. The assiduities of these good people teize me beyond bearing. My host seems to think it ill manners to leave me alone, and so he claps not only himself but his old-fashioned wife on my back. They talk of coming to sup with us too ; and then, I suppose, we are to run the gauntlet through all the rest of the family.—What have we got here !

Hast. My dear Charles ! Let me congratulate you !—The most fortunate accident !—Who do you think is just alighted ?

Marl. Cannot guess.

Hast. Our mistresses, boy, Miss Hardcastle and Miss Neville. Give me leave to introduce Miss Constance Neville to your acquaintance. Happening to dine in the neighbourhood, they called on their return to take fresh horses here. Miss Hardcastle has just stepped into the next room, and will be back in an instant. Wasn't it lucky ? eh !

Marl. (Aside.) I have been mortified enough of all conscience, and here comes something to complete my embarrassment.

Hast. Well, but wasn't it the most fortunate thing in the world ?

Marl. Oh ! yes. Very fortunate—a most joyful encounter—But our dresses, George, you know are in disorder—What if we should postpone the happiness 'till to-morrow ?—To-morrow at her own house—It will be every bit as convenient—and rather more respectful—To-morrow let it be. *[Offering to go.]*

Miss Nev. By no means, Sir. Your ceremony will displease her. The disorder of your dress will shew the ardour of your impatience. Besides, she knows you are in the house, and will permit you to see her.

Marl. O ! the devil ! how shall I support it ? hem ! hem ! Hastings, you must not go. You are to assist me, you know. I shall be confoundedly ridiculous. Yet, hang it ! I'll take courage. Hem !

Hast. Pshaw, man ! it's but the first plunge, and all's over. She's but a woman, you know.

Marl. And of all women, she that I dread most to encounter.

Enter Miss Hardcastle, as returned from walking.

Hast. (Introducing them.) Miss Hardcastle. Mr. Marlow. I'm proud of bringing two persons of such merit together, that only want to know to esteem each other.

Miss Hard. (Aside.) Now, for meeting my modest gentleman with a demure face, and quite in his own manner. *(After a pause, in which he appears very uneasy and disconcerted.)* I'm glad of your safe arrival, Sir.—I'm told you had some accidents by the way.

Marl. Only a few, madam. Yes, we had some. Yes, madam, a good many accidents, but should be sorry—madam—or rather glad of any accidents—that are so agreeably concluded. Hem !

Hast. (To him.) You never spoke better in your whole life. Keep it up, and I'll insure you the victory.

Miss Hard. I'm afraid you flatter, Sir. You that have seen so much of the finest company can find little entertainment in an obscure corner of the country.

Marl. (Gathering courage.) I have lived, indeed, in the world, madam : but I have kept very little company. I have been but an observer upon life, madam, while others were enjoying it.

Miss Nev. But that, I am told, is the way to enjoy it at last.

Hast. (To him.) Cicero never spoke better. Once more, and you are confirmed in assurance for ever.

Marl. (To him.) Hem ! stand by me then, and when I'm down, throw in a word or two to set me up again.

Miss Hard. An observer, like you, upon life were, I fear, disagreeably employed, since you must have had much more to censure than to approve.

Marl. Pardon me, madam. I was always willing to be amused. The folly of most people is rather an object of mirth than uneasiness.

Hast. (*To him*) Bravo, bravo. Never spoke so well in your whole life Well ! Miss Hardcastle, I see that you and Mr. Marlow are going to be very good company. I believe our being here will but embarrass the interview.

Marl. Not in the least, Mr. Hastings. We like your company of all things. (*To him.*) Zounds ! George, sure you won't go ? how can you leave us ?

Hast. Our presence will but spoil conversation, so we'll retire to the next room. (*To him*) You don't consider, man, that we are to manage a little tête-à-tête of our own. [*Exeunt.*]

Miss Hard. (*After a pause.*) But you have not been wholly an observer, I presume, Sir : the ladies, I should hope, have employed some part of your addresses.

Marl. (*Relapsing into timidity.*) Pardon me, madam, I—I—I—as yet have studied—only—to—deserve them.

Miss Hard. And that, some say, is the very worst way to obtain them.

Marl. Perhaps so, madam. But I love to converse only with the more grave and sensible part of the sex.—But I'm afraid I grow tiresome.

Miss Hard. Not at all, Sir ; there is nothing I like so much as grave conversation myself ; I could hear it for ever. Indeed I have often been surprised how a man of sentiment could ever admire those light airy pleasures, where nothing reaches the heart.

Marl. It's—a disease—of the mind, madam. In the variety of tastes there must be some who wanting a relish—for—um—a—um.

Miss Hard. I understand you, Sir. There must be some, who, wanting a relish for refined pleasures, pretend to despise what they are incapable of tasting.

Marl. My meaning, madam, but infinitely better expressed. And I can't help observing—a—

Miss Hard. (*Aside.*) Who could ever suppose this

fellow impudent upon some occasions. (*To him.*) You were going to observe, Sir——

Marl. I was observing, madam—I protest, madam, I forget what I was going to observe.

Miss Hard. (*Aside.*) I vow and so do I. (*To him.*) You were observing, Sir, that in this age of hypocrisy—something about hypocrisy, Sir. —

Marl. Yes, madam. In this age of hypocrisy there are few who upon strict enquiry do not—a—a—a—

Miss Hard. I understand you perfectly, Sir.

Marl. (*Aside.*) Egad ' and that's more than I do myself.

Miss Hard. You mean that in this hypocritical age there are few that do not condemn in public what they practise in private, and think they pay every debt to virtue when they praise it.

Marl. True, madam ; those who have most virtue in their mouths, have least of it in their bosoms. But I'm sure I tire you, madam.

Miss Hard. Not in the least, Sir ; there's something so agreeable and spirited in your manner, such life and force—pray, Sir, go on.

Marl. Yes, madam, I was saying—that there are some occasions—when a total want of courage, madam, destroys all the—and puts us—upon a—a—a—

Miss Hard. I agree with you entirely, a want of courage upon some occasions assumes the appearance of ignorance, and betrays us when we most want to excel. I beg you'll proceed.

Marl. Yes, madam. Morally speaking, madam—But I see Miss Neville expecting us in the next room. I would not intrude for the world.

Miss Hard. I protest, Sir, I never was more agreeably entertained in all my life. Pray go on.

Marl. Yes, madam, I was—But she beckons us to join

her. Madam, shall I do myself the honour to attend you.

Miss Hard. Well then, I'll follow.

Marl. (Aside.) This pretty smooth dialogue has done for me. [*Exit.*

Miss Hard. (Alone.) Ha ! ha ! ha ! Was there ever such a sober sentimental interview ? I'm certain he scarce look'd in my face the whole time. Yet the fellow, but for his unaccountable bashfulness, is pretty well too. He has good sense, but then so buried in his fears, that it fatigues one more than ignorance. If I could teach him a little confidence, it would be doing somebody that I know of a piece of service. But who is that somebody ? —That, faith, is a question I can scarce answer. [*Exit.*

Enter Tony and Miss Neville, followed by Mrs. Hardcastle and Hastings.

Tony. What do you follow me for, Cousin Con ? I wonder you're not ashamed to be so very engaging.

Miss Nev. I hope, cousin, one may speak to one's own relations, and not be to blame.

Tony. Ay, but I know what sort of a relation you want to make me, though ; but it won't do. I tell you, Cousin Con, it won't do ; so I beg you'll keep your distance, I want no nearer relationship.

[*She follows, coquetting him, to the back scene.*

Mrs. Hard. Well ! I vow, Mr. Hastings, you are very entertaining. There is nothing in the world I love to talk of so much as London, and the fashions, though I was never there myself.

Hast. Never there ! You amaze me ! From your air and manner, I concluded you had been bred all your life either at Ranelagh, St. James's, or Tower Wharf.

Mrs. Hard. O ! Sir, you're only pleased to say so. We country persons can have no manner at all. I'm in love

with the town, and that serves to raise me above some of our neighbouring rustics ; but who can have a manner, that has never seen the Pantheon, the Grotto Gardens, the Borough, and such places where the nobility chiefly resort ? All I can do is to enjoy London at second-hand. I take care to know every tête-à-tête from the Scandalous Magazine, and have all the fashions, as they come out in a letter from the two Miss Rickets of Crooked-Lane. Pray how do you like this head, Mr. Hastings ?

Hast. Extremely elegant and dégagée, upon my word, madam. Your friseur is a Frenchman, I suppose ?

Mrs. Hard. I protest, I dressed it myself from a print in the Ladies' Memorandum-book for the last year.

Hast. Indeed ! Such a head in a side-box at the play-house would draw as many gazers as my Lady May'ress at a City Ball.

Mrs. Hard. I vow, since inoculation began, there is no such thing to be seen as a plain woman ; so one must dress a little particular, or one may escape in the crowd.

Hast. But that can never be your case, madam, in any dress. (*Bowing.*)

Mrs. Hard. Yet, what signifies my dressing when I have such a piece of antiquity by my side as Mr. Hardcastle : all I can say will never argue down a single button from his clothes. I have often wanted him to throw off his great flaxen wig, and where he was bald, to plaister it over, like my Lord Pately, with powder.

Hast. You are right, madam ; for, as among the ladies there are none ugly, so among the men there are none old.

Mrs. Hard. But what do you think his answer was ? Why, with his usual Gothic vivacity, he said I only wanted him to throw off his wig to convert it into a tête for my own wearing.

Hast. Intolerable ! At your age you may wear what you please, and it must become you.

Mrs. Hard. Pray, Mr. Hastings, what do you take to be the most fashionable age about town ?

Hast. Some time ago, forty was all the mode ; but I'm told the ladies intend to bring up fifty for the ensuing winter.

Mrs. Hard. Seriously? Then I shall be too young for the fashion.

Hast. No lady begins now to put on jewels 'till she's past forty. For instance, Miss there, in a polite circle, would be considered as a child, as a mere maker of samplers.

Mrs. Hard. And yet Mrs. Niece thinks herself as much a woman, and is as fond of jewels as the oldest of us all.

Hast. Your niece, is she ? And that young gentleman, a brother of your's, I should presume ?

Mrs. Hard. My son, Sir. They are contracted to each other. Observe their little sports. They fall in and out ten times a day, as if they were man and wife already. *(To them)* Well, Tony, child, what soft things are you saying to your Cousin Constance this evening ?

Tony. I have been saying no soft things ; but that it's very hard to be followed about so. Ecod ! I've not a place in the house now that's left to myself, but the stable.

Mrs. Hard. Never mind him, Con, my dear, he's in another story behind your back.

Miss Nev. There's something generous in my cousin's manner. He falls out before faces to be forgiven in private.

Tony. That's a damned confounded—crack.

Mrs. Hard. Ah ! he's a sly one. Don't you think they're like each other about the mouth, Mr. Hastings ? The Blenkinsop mouth to a T. They're of a size too. Back to back, my pretties, that Mr. Hastings may see you. Come Tony.

Tony. You had as good not make me, I tell you.

(*Measuring.*)

Miss Nev. O lud! he has almost cracked my head.

Mrs. Hard. O, the monster! For shame, Tony. You a man, and behave so!

Tony. If I'm a man, let me have my fortin. Ecod! I'll not be made a fool of no longer.

Mrs. Hard. Is this, ungrateful boy, all that I'm to get for the pains I have taken in your education? I that have rock'd you in your cradle, and fed that pretty mouth with a spoon! Did not I work that waistcoat to make you genteel? Did not I prescribe for you every day, and weep while the receipt was operating?

Tony. Ecod! you had reason to weep, for you have been dosing me ever since I was born. I have gone through every receipt in the 'Compleat Housewife' ten times over; and you have thoughts of coursing methrough Quincy next spring. But, ecod! I tell you, I'll not be made a fool of no longer.

Mrs. Hard. Wasn't it all for your good, viper? Wasn't it all for your good?

Tony. I wish you'd let me and my good alone then. Snubbing this way when I'm in spirits. If I'm to have any good, let it come of itself; not to keep dinging it, dinging it into one so.

Mrs. Hard. That's false; I never see you when you're in spirits. No, Tony, you then go to the alehouse or kennel. I'm never to be delighted with your agreeable wild notes, unfeeling monster!

Tony. Ecod! mamma, your own notes are the wildest of the two.

Mrs. Hard. Was ever the like? But I see he wants to break my heart, I see he does.

Hast. Dear madam, permit me to lecture the young

gentleman a little. I'm certain I can persuade him to his duty.

Mrs. Hard. Well! I must retire. Come, Constance, my love. You see, Mr. Hastings, the wretchedness of my situation; was ever poor woman so plagued with a dear, sweet, pretty, provoking, undutiful boy.

[*Exeunt Mrs. Hardcastle and Miss Neville.*]

Hastings, Tony.

Tony. (*Singing.*) 'There was a young man riding by, and fain would have his will. Rang do didlo dee.'—— Don't mind her. Let her cry. It's the comfort of her heart. I have seen her and sister cry over a book for an hour together, and they said, they liked the book the better the more it made them cry.

Hast. Then you're no friend to the ladies, I find, my pretty young gentleman?

Tony. That's as I find 'um.

Hast. Not to her of your mother's chusing, I dare answer? And yet she appears to me a pretty, well-tempered girl.

Tony. That's because you don't know her as well as I. Ecod! I know every inch about her; and there's not a more bitter cantankerous toad in all Christendom.

Hast. (*Aside.*) Pretty encouragement this for a lover!

Tony. I have seen her since the height of *that*. She has as many tricks as a hare in a thicket, or a colt the first day's breaking.

Hast. To me she appears sensible and silent.

Tony. Ay, before company. But when she's with her playmates she's as loud as a hog in a gate.

Hast. But there is a meek modesty about her that charms me.

Tony. Yes, but curb her never so little, she kicks up, and you're flung in a ditch.

Hast. Well, but you must allow her a little beauty.—Yes, you must allow her some beauty.

Tony. Bandbox ! She's all a made-up thing, mun. Ah ! could you but see Bet Bouncer of these parts, you might then talk of beauty. Ecod, she has two eyes as black as sloes, and cheeks as broad and red as a pulpit cushion. She'd make two of she.

Hast. Well, what say you to a friend that would take this bitter bargain off your hands ?

Tony. Anon.

Hast. Would you thank him that would take Miss Neville, and leave you to happiness and your dear Betsy ?

Tony. Ay ; but where is there such a friend, for who would take her ?

Hast. I am he. If you but assist me, I'll engage to whip her off to France, and you shall never hear more of her

Tony. Assist you ! Ecod, I will, to the last drop of my blood. I'll clap a pair of horses to your chaise that shall trundle you off in a twinkling, and may be get you a part of her fortin beside in jewels. that you little dream of.

Hast. My dear 'squire, this looks like a lad of spirit.

Tony. Come along, then, and you shall see more of my spirit before you have done with me. (*Singing.*)

We are the boys

That fears no noise

Where the thundering cannons roar.

[*Exeunt.*

ACT III

Enter Hardcastle, alone.

Hard. What could my old friend Sir Charles mean by recommending his son as the modestest young man in town ? To me he appears the most impudent piece of brass that ever spoke with a tongue. He has taken possession of the easy chair by the fire-side already. He took off his boots in the parlour and desired me to see them taken care of. I'm desirous to know how his impudence affects my daughter.—She will certainly be shocked at it.

Enter Miss Hardcastle, plainly dressed.

Hard. Well, my Kate, I see you have changed your dress, as I bid you ; and yet, I believe, there was no great occasion.

Miss Hard. I find such a pleasure, Sir, in obeying your commands, that I take care to observe them without ever debating their propriety.

Hard. And yet, Kate, I sometimes give you some cause, particularly when I recommended my modest gentleman to you as a lover to-day.

Miss Hard. You taught me to expect something extraordinary, and I find the original exceeds the description.

Hard. I was never so surprised in my life ! He has quite confounded all my faculties !

Miss Hard. I never saw any thing like it : and a man of the world too !

Hard. Ay, he learned it all abroad—what a fool was I, to think a young man could learn modesty by travelling. He might as soon learn wit at a masquerade.

Miss Hard. It seems all natural to him.

Hard. A good deal assisted by bad company and a French dancing-master.

Miss Hard. Sure you mistake, papa ! A French

dancing-master could never have taught him that timid look—that awkward address—that bashful manner—

Hard. Whose look ? whose manner, child ?

Miss Hard. Mr. Marlow's · his *mauvaise honte*, his timidity, struck me at the first sight.

Hard. Then your first sight deceived you ; for I think him one of the most brazen first sights that ever astonished my senses.

Miss Hard. Sure, Sir, you rally ! I never saw any one so modest.

Hard. And can you be serious ! I never saw such a bouncing, swaggering puppy since I was born. Bully Dawson was but a fool to him.

Miss Hard. Surprising ! He met me with a respectful bow, a stammering voice, and a look fixed on the ground.

Hard. He met me with a loud voice, a lordly air, and a familiarity that made my blood freeze again.

Miss Hard. He treated me with diffidence and respect ; censured the manners of the age ; admired the prudence of girls that never laughed ; tired me with apologies for being tiresome ; then left the room with a bow, and ‘ Madam, I would not for the world detain you.’

Hard. He spoke to me as if he knew me all his life before ; asked twenty questions, and never waited for an answer ; interrupted my best remarks with some silly pun ; and when I was in my best story of the Duke of Marlborough and Prince Eugene, he asked if I had not a good hand at making punch. Yes, Kate, he asked your father if he was a maker of punch.

Miss Hard. One of us must certainly be mistaken.

Hard. If he be what he has shewn himself, I'm determined he shall never have my consent.

Miss Hard. And if he be the sullen thing I take him, he shall never have mine.

Hard. In one thing then we are agreed—to reject him.

Miss Hard. Yes. But upon conditions. For if you should find him less impudent, and I more presuming ; if you find him more respectful, and I more importunate—— I don't know——the fellow is well enough for a man—— Certainly we don't meet many such at a horse-race in the country.

Hard. If we should find him so——But that's impossible. The first appearance has done my business. I'm seldom deceived in that.

Miss Hard. And yet there may be many good qualities under that first appearance.

Hard. Ay, when a girl finds a fellow's outside to her taste, she then sets about guessing the rest of his furniture. With her a smooth face stands for good sense, and a genteel figure for every virtue.

Miss Hard. I hope, Sir, a conversation begun with a compliment to my good sense, won't end with a sneer at my understanding ?

Hard. Pardon me, Kate. But if young Mr. Brazen can find the art of reconciling contradictions, he may please us both, perhaps.

Miss Hard. And as one of us must be mistaken, what if we go to make farther discoveries ?

Hard. Agreed. But depend on 't I'm in the right.

Miss Hard. And depend on 't I'm not much in the wrong. [*Exeunt.*]

Enter Tony, running in with a casket.

Tony. Ecod ! I have got them. Here they are. My cousin Con's necklaces, bobs and all. My mother shan't cheat the poor souls out of their fortin neither. O ! my genius, is that you.

Enter Hastings.

Hast. My dear friend, how have you managed with your mother ? I hope you have amused her with pre-

tending love for your cousin, and that you are willing to be reconciled at last ? Our horses will be refreshed in a short time, and we shall soon be ready to set off.

Tony. And here's something to bear your charges by the way (*giving the casket*), your sweetheart's jewels. Keep them, and hang those, I say, that would rob you of one of them.

Hast. But how have you procured them from your mother ?

Tony. Ask me no questions, and I'll tell you no fibs. I procured them by the rule of thumb. If I had not a key to every drawer in mother's bureau, how could I go to the alehouse so often as I do ? An honest man may rob himself of his own at any time.

Hast. Thousands do it every day. But to be plain with you, Miss Neville is endeavouring to procure them from her aunt this very instant. If she succeeds, it will be the most delicate way at least of obtaining them.

Tony. Well, keep them, till you know how it will be. But I know how it will be well enough, she'd as soon part with the only sound tooth in her head.

Hast. But I dread the effects of her resentment, when she finds she has lost them.

Tony. Never you mind her resentment, leave me to manage that. I don't value her resentment the bounce of a cracker. Zounds ! here they are. Morice ! Prance !
[*Exit Hastings.*]

Tony, Mrs. Hardcastle, and Miss Neville.

Mrs. Hard. Indeed, Constance, you amaze me. Such a girl as you want jewels ! It will be time enough for jewels, my dear, twenty years hence, when your beauty begins to want repairs.

Miss Nev. But what will repair beauty at forty, will certainly improve it at twenty, madam.

Mrs. Hard. Yours, my dear, can admit of none. That natural blush is beyond a thousand ornaments. Besides, child, jewels are quite out at present. Don't you see half the ladies of our acquaintance, my lady Kill-day-light, and Mrs. Crump, and the rest of them carry their jewels to town, and bring nothing but paste and marcasites back.

Miss Nev. But who knows, madam, but somebody that shall be nameless would like me best with all my little finery about me ?

Mrs. Hard. Consult your glass, my dear, and then see if, with such a pair of eyes, you want any better sparklers. What do you think, Tony, my dear ? does your cousin Con want any jewels in your eyes to set off her beauty ?

Tony. That's as thereafter may be.

Miss Nev. My dear aunt, if you knew how it would oblige me !

Mrs. Hard. A parcel of old-fashioned rose and table cut things. They would make you look like the court of King Solomon at a puppet-shew. Besides, I believe, I can't readily come at them. They may be missing, for aught I know to the contrary.

Tony. (*Apart to Mrs. Hardcastle.*) Then why don't you tell her so at once, as she's so longing for them ? Tell her they're lost. It's the only way to quiet her. Say they're lost, and call me to bear witness.

Mrs. Hard. (*Apart to Tony.*) You know, my dear, I'm only keeping them for you. So if I say they're gone, you'll bear me witness, will you ? He ! he ! he !

Tony. Never fear me. Ecod ! I'll say I saw them taken out with my own eyes.

Miss Nev. I desire them but for a day, madam. Just to be permitted to shew them as relics, and then they may be locked up again.

Mrs. Hard. To be plain with you, my dear Constance ! if I could find them you should have them. They're

missing, I assure you. Lost for aught I know ; but we must have patience, wherever they are.

Miss Nev. I'll not believe it ; this is but a shallow pretence to deny me. I know they are too valuable to be so slightly kept, and as you are to answer for the loss—

Mrs. Hard. Don't be alarmed, Constance. If they be lost I must restore an equivalent. But my son knows they are missing, and not to be found.

Tony. That I can bear witness to. They are missing, and not to be found, I'll take my oath on 't.

Mrs. Hard. You must learn resignation, my dear : for though we lose our fortune, yet we should not lose our patience. See me, how calm I am.

Miss Nev. Ay, people are generally calm at the misfortunes of others.

Mrs. Hard. Now I wonder a girl of your good sense should waste a thought upon such trumpery. We shall soon find them ; and in the mean time you shall make use of my garnets till your jewels be found.

Miss Nev. I detest garnets.

Mrs. Hard. The most becoming things in the world to set off a clear complexion. You have often seen how well they look upon me. You shall have them. [*Exit.*]

Miss Nev. I dislike them of all things. You shan't stir.—Was ever any thing so provoking—to mislay my own jewels, and force me to wear her trumpery.

Tony. Don't be a fool. If she gives you the garnets, take what you can get. The jewels are your own already. I have stolen them out of her bureau, and she does not know it. Fly to your spark, he'll tell you more of the matter. Leave me to manage her.

Miss Nev. My dear cousin !

Tony. Vanish. She's here and has missed them already. [*Exit Miss Neville.*] Zounds ! how she fidgets and spits about like a catherine-wheel.

Enter Mrs. Hardcastle.

Mrs. Hard. Confusion ! thieves ! robbers ! we are cheated, plundered, broke open, undone.

Tony. What's the matter, what's the matter, mamma ? I hope nothing has happened to any of the good family !

Mrs. Hard. We are robbed. My bureau has been broken open, the jewels taken out, and I'm undone.

Tony. Oh ! is that all ? Ha ! ha ! ha ! By the laws, I never saw it better acted in my life. Ecod, I thought you was ruined in earnest, ha ! ha ! ha !

Mrs. Hard. Why, boy, I'm ruined in earnest. My bureau has been broken open, and all taken away.

Tony. Stick to that ; ha ! ha ! ha ! stick to that. I'll bear witness you know, call me to bear witness.

Mrs. Hard. I tell you, Tony, by all that's precious, the jewels are gone, and I shall be ruined for ever.

Tony. Sure I know they are gone, and I'm to say so.

Mrs. Hard. My dearest Tony, but hear me. They're gone, I say.

Tony. By the laws, mamma, you make me for to laugh, ha ! ha ! I know who took them well enough, ha ! ha ! ha !

Mrs. Hard. Was there ever such a blockhead, that can't tell the difference between jest and earnest ? I tell you I'm not in jest, booby.

Tony. That's right, that's right : you must be in a bitter passion, and then nobody will suspect either of us. I'll bear witness that they are gone.

Mrs. Hard. Was there ever such a cross-grain'd brute, that won't hear me ? Can you bear witness that you're no better than a fool ? Was ever poor woman so beset with fools on one hand, and thieves on the other.

Tony. I can bear witness to that.

Mrs. Hard. Bear witness again, you blockhead you, and I'll turn you out of the room directly. My poor

niece, what will become of her ! Do you laugh, you unfeeling brute, as if you enjoyed my distress ?

Tony. I can bear witness to that.

Mrs. Hard. Do you insult me, monster ? I'll teach you to vex your mother, I will.

Tony. I can bear witness to that.

[He runs off, she follows him.]

Enter Miss Hardcastle and Maid.

Miss Hard. What an unaccountable creature is that brother of mine, to send them to the house as an inn, ha ! ha ! I don't wonder at his impudence.

Maid. But what is more, madam, the young gentleman, as you passed by in your present dress, ask'd me if you were the bar-maid ? He mistook you for the bar-maid, madam.

Miss Hard. Did he ? Then as I live I'm resolved to keep up the delusion. Tell me, Pimple, how do you like my present dress ? Don't you think I look something like Cherry in the 'Beaux' Stratagem' ?

Maid. It's the dress, madam, that every lady wears in the country, but when she visits or receives company.

Miss Hard. And are you sure he does not remember my face or person ?

Maid. Certain of it.

Miss Hard. I vow, I thought so ; for though we spoke for some time together, yet his fears were such that he never once looked up during the interview. Indeed, if he had, my bonnet would have kept him from seeing me.

Maid. But what do you hope from keeping him in his mistake.

Miss Hard. In the first place I shall be seen, and that is no small advantage to a girl who brings her face to market. Then I shall perhaps make an acquaintance, and that's no small victory gained over one who never

addresses any but the wildest of her sex. But my chief aim is to take my gentleman off his guard, and like an invisible champion of romance, examine the giant's force before I offer to combat.

Maid. But are you sure you can act your part, and disguise your voice so that he may mistake that, as he has already mistaken your person ?

Miss Hard. Never fear me. I think I have got the true bar cant—Did your honour call ?—Attend the Lion there.—Pipes and tobacco for the Angel.—The Lamb has been outrageous this half hour.

Maid. It will do, madam. But he's here. [*Exit Maid.*]

Enter Marlow.

Marl. What a bawling in every part of the house. I have scarce a moment's repose. If I go to the best room, there I find my host and his story. If I fly to the gallery, there we have my hostess with her curtesy down to the ground. I have at last got a moment to myself, and now for recollection. [*Walks and muses.*]

Miss Hard. Did you call, Sir ? Did your honour call ?

Marl. (*Musing.*) As for Miss Hardcastle, she's too grave and sentimental for me.

Miss Hard. Did your honour call ?

[*She still places herself before him, he turning away.*]

Marl. No, child. (*musing.*) Besides, from the glimpse I had of her, I think she squints.

Miss Hard. I'm sure, Sir, I heard the bell ring.

Marl. No, no. (*musing.*) I have pleased my father, however, by coming down, and I'll to-morrow please myself by returning. [*Taking out his tablets, and perusing.*]

Miss Hard. Perhaps the other gentleman called, Sir ?

Marl. I tell you, no.

Miss Hard. I should be glad to know, Sir. We have such a parcel of servants.

Marl. No, no, I tell you. (*Looks full in her face.*) Yes, child, I think I did call. I wanted—I wanted—I vow, child, you are vastly handsome.

Miss Hard. O la, Sir, you'll make one asham'd.

Marl. Never saw a more sprightly malicious eye. Yes, yes, my dear, I did call. Have you got any of your—a—what d'ye call it, in the house?

Miss Hard. No, Sir, we have been out of that these ten days.

Marl. One may call in this house, I find, to very little purpose. Suppose I should call for a taste, just by way of trial, of the nectar of your lips; perhaps, I might be disappointed in that too.

Miss Hard. Nectar! nectar! That's a liquor there's no call for in these parts. French, I suppose. We keep no French wines here, Sir.

Marl. Of true English growth, I assure you.

Miss Hard. Then it's odd I should not know it. We brew all sorts of wines in this house, and I have lived here these eighteen years.

Marl. Eighteen years! Why one would think, child, you kept the bar before you was born. How old are you?

Miss Hard. O! Sir, I must not tell my age. They say women and music should never be dated.

Marl. To guess at this distance you can't be much above forty (*approaching.*) Yet nearer I don't think so much (*approaching.*) By coming close to some women, they look younger still; but when we come very close indeed—(*attempting to kiss her.*)

Miss Hard. Pray, Sir, keep your distance. One would think you wanted to know one's age as they do horses, by mark of mouth.

Marl. I protest, child, you use me extremely ill. If you keep me at this distance, how is it possible you and I can ever be acquainted.

Miss Hard. And who wants to be acquainted with you? I want no such acquaintance, not I. I'm sure you did not treat Miss Hardcastle that was here awhile ago in this obstropicalous manner. I'll warrant me, before her you look'd dash'd and kept bowing to the ground, and talk'd, for all the world, as if you was before a Justice of Peace.

Marl. (Aside.) Egad! She has hit it, sure enough. (*To her.*) In awe of her, child? Ha! ha! ha! A mere aukward squinting thing, no, no. I find you don't know me. I laughed and rallied her a little; but I was unwilling to be too severe. No, I could not be too severe, curse me!

Miss Hard. O! then, Sir, you are a favourite, I find, among the ladies?

Marl. Yes, my dear, a great favourite. And yet, hang me, I don't see what they find in me to follow. At the Ladies' Club in town I'm called their agreeable Rattle. Rattle, child, is not my real name, but one I'm known by. My name is Solomons, Mr. Solomons, my dear, at your service. [*Offering to salute her.*]

Miss Hard. Hold, Sir, you are introducing me to your Club, not to yourself. And you're so great a favourite there, you say?

Marl. Yes, my dear. There's Mrs. Mantrap, lady Betty Blackleg, the Countess of Sligo, Mrs. Langhorns, old Miss Biddy Buckskin, and your humble servant, keep up the spirit of the place.

Miss Hard. Then it is a very merry place, I suppose?

Marl. Yes, as merry as cards, supper, wine, and old women can make us.

Miss Hard. And their agreeable Rattle, ha! ha! ha!

Marl. (Aside.) Egad! I don't quite like this chit. She seems knowing, methinks. You laugh, child?

Miss Hard. I can't but laugh to think what time they all have for minding their work or their family.

Marl. (Aside) All's well ; she don't laugh at me. (*To her.*) Do you ever work, child ?

Miss Hard. Ay, sure. There's not a screen or a quilt in the whole house but what can bear witness to that.

Marl. Odso ! then you must shew me your embroidery. I embroider and draw patterns myself a little. If you want a judge of your work you must apply to me.

[*Seizing her hand.*

Miss Hard. Ay, but the colours do not look well by candle-light. You shall see all in the morning.

[*Struggling.*

Marl. And why not now, my angel ? Such beauty fires beyond the power of resistance.—Pshaw ! the father here ! My old luck : I never nick'd seven that I did not throw ames ace three times following. [*Exit Marlow.*

Enter Hardcastle, who stands in surprise.

Hard. So. madam. So I find this is your modest lover. This is your humble admirer that kept his eyes fixed on the ground, and only ador'd at humble distance. Kate, Kate, art thou not ashamed to deceive your father so.

Miss Hard. Never trust me, dear papa, but he's still the modest man I first took him for, you'll be convinced of it as well as I.

Hard. By the hand of my body, I believe his impudence is infectious ! Didn't I see him seize your hand ? Didn't I see him hawl you about like a milk-maid ? and now you talk of his respect and his modesty, forsooth !

Miss Hard. But if I shortly convince you of his modesty, that he has only the faults that will pass off with time, and the virtues that will improve with age, I hope you'll forgive him.

Hard. The girl would actually make one run mad ! I tell you I'll not be convinced. I am convinced. He

has scarce been three hours in the house, and he has already encroached on all my prerogatives. You may like his impudence, and call it modesty. But my son-in-law, madam, must have very different qualifications.

Miss Hard. Sir, I ask but this night to convince you.

Hard. You shall not have half the time, for I have thoughts of turning him out this very hour.

Miss Hard. Give me that hour then, and I hope to satisfy you.

Hard. Well, an hour let it be, then. But I'll have no trifling with your father. All fair and open, do you mind me.

Miss Hard. I hope, Sir, you have ever found that I considered your commands as my pride ; for your kindness is such, that my duty as yet has been inclination.

[*Exeunt.*

keeps the keys of our baggage. In the mean time I'll go to prepare matters for our elopement. I have had the 'squire's promise of a fresh pair of horses ; and if I should not see him again, will write him farther directions.

[*Exit.*

Miss Nev. Well ' success attend you. In the mean time I'll go amuse my aunt with the old pretence of a violent passion for my cousin.

[*Exit.*

Enter Marlow, followed by a Servant.

Marl. I wonder what Hastings could mean by sending me so valuable a thing as a casket to keep for him, when he knows the only place I have is the seat of a post-coach at an inn-door. Have you deposited the casket with the landlady, as I ordered you. Have you put it into her own hands ?

Serv. Yes, your honour.

Marl. She said she'd keep it safe, did she ?

Serv. Yes, she said she'd keep it safe enough ; she ask'd me how I came by it ? and she said she had a great mind to make me give an account of myself. [*Exit Servant.*

Marl. Ha ! ha ! ha ! They're safe, however. What an unaccountable set of beings have we got amongst ! This little bar-maid though runs in my head most strangely, and drives out the absurdities of all the rest of the family. She's mine, she must be mine, or I'm greatly mistaken.

Enter Hastings.

Hast. Bless me ! I quite forgot to tell her that I intended to prepare at the bottom of the garden. Marlow here, and in spirits too.

Marl. Give me joy, George ! Crown me, shadow me with laurels ! Well, George, after all, we modest fellows don't want for success among the women.

Hast. Some women, you mean. But what success has your honour's modesty been crowned with now that it grows so insolent upon us ?

Marl. Didn't you see the tempting, brisk, lovely, little thing, that runs about the house with a bunch of keys to its girdle.

Hast. Well, and what then ?

Marl. She's mine, you rogue you. Such fire, such motion, such eyes, such lips—but, egad ! she would not let me kiss them though.

Hast. But are you sure, so very sure of her ?

Marl. Why, man, she talk'd of shewing me her work above stairs, and I am to approve the pattern.

Hast. But how can you, Charles, go about to rob a woman of her honour ?

Marl. Pshaw ! pshaw ! We all know the honour of the bar-maid of an inn. I don't intend to rob her, take my word for it.

Hast. I believe the girl has virtue.

Marl. And if she has, I should be the last man in the world that would attempt to corrupt it.

Hast. You have taken care, I hope, of the casket I sent you to lock up ? It's in safety ?

Marl. Yes, yes. It's safe enough. I have taken care of it. But how could you think the seat of a post-coach at an inn door a place of safety ? Ah ! numbskull ! I have taken better precautions for you than you did for yourself—I have——

Hast. What !

Marl. I have sent it to the landlady to keep for you.

Hast. To the landlady !

Marl. The landlady !

Hast. You did ?

Marl. I did. She's to be answerable for its forthcoming, you know.

Hast. Yes, she'll bring it forth, with a witness.

Marl. Wasn't I right? I believe you'll allow that I acted prudently upon this occasion?

Hast. (Aside.) He must not see my uneasiness.

Marl. You seem a little disconcerted though, methinks. Sure nothing has happened?

Hast. No, nothing. Never was in better spirits in all my life. And so you left it with the landlady, who, no doubt, very readily undertook the charge.

Marl. Rather too readily. For she not only kept the casket; but, through her great precaution, was going to keep the messenger too. Ha! ha! ha!

Hast. He! he! he! They're safe, however.

Marl. As a guinea in a miser's purse.

Hast. (Aside.) So now all hopes of fortune are at an end, and we must set off without it. *(To him.)* Well, Charles, I'll leave you to your meditations on the pretty bar-maid, and, he! he! he! may you be as successful for yourself, as you have been for me. *[Exit.]*

Marl. Thank ye, George! I ask no more. Ha! ha! ha!

Enter Hardcastle.

Hard. I no longer know my own house. It's turned all topsey-turvey. His servants have got drunk already. I'll bear it no longer, and yet from my respect for his father, I'll be calm. *(To him.)* Mr. Marlow, your servant. I'm your very humble servant. *[Bowing low.]*

Marl. Sir, your humble servant. *(Aside.)* What's to be the wonder now?

Hard. I believe, Sir, you must be sensible, Sir, that no man alive ought to be more welcome than your father's son, Sir. I hope you think so?

Marl. I do from my soul, Sir. I don't want much intreaty. I generally make my father's son welcome wherever he goes.

Hard. I believe you do, from my soul, Sir. But though I say nothing to your own conduct, that of your servants is insufferable. Their manner of drinking is setting a very bad example in this house, I assure you.

Marl. I protest, my very good Sir. that is no fault of mine. If they don't drink as they ought, *they* are to blame. I ordered them not to spare the cellar. I did, I assure you. (*To the side scene.*) Here, let one of my servants come up. (*To him.*) My positive directions were, that as I did not drink myself, they should make up for my deficiencies below.

Hard. Then they had your orders for what they do ! I'm satisfied !

Marl. They had, I assure you. You shall hear from one of themselves.

Enter Servant, drunk.

Marl. You, Jeremy ! Come forward, sirrah ! What were my orders ? Were you not told to drink freely, and call for what you thought fit, for the good of the house ?

Hard. (*Aside.*) I begin to lose my patience.

Jer. Please your honour, Liberty and Fleet-street for ever ! Though I'm but a servant, I'm as good as another man. I'll drink for no man before supper, Sir, dammy ! Good liquor will sit upon a good supper, but a good supper will not sit upon——hiccup——upon my conscience, Sir.

Marl. You see, my old friend, the fellow is as drunk as he can possibly be. I don't know what you'd have more, unless you'd have the poor devil soused in a beer-barrel.

Hard. Zounds ! he'll drive me distracted, if I contain myself any longer. Mr. Marlow. Sir ; I have submitted to your insolence for more than four hours, and I see no likelihood of its coming to an end. I'm now resolved to be master here, Sir, and I desire that you and your drunken pack may leave my house directly.

Marl. Leave your house !—Sure you jest, my good friend ? What, when I'm doing what I can to please you.

Hard. I tell you, Sir, you don't please me : so I desire you'll leave my house.

Marl. Sure you cannot be serious ? at this time o' night, and such a night. You only mean to banter me ?

Hard. I tell you, Sir, I'm serious ! and now that my passions are rouzed, I say this house is mine, Sir ; this house is mine, and I command you to leave it directly.

Marl. Ha ! ha ! ha ! A puddle in a storm I shan't stir a step, I assure you. (*In a serious tone.*) This your house, fellow ! It's my house. This is my house. Mine, while I chuse to stay. What right have you to bid me leave this house, Sir ? I never met with such impudence, curse me, never in my whole life before.

Hard. Nor I, confound me if ever I did. To come to my house, to call for what he likes, to turn me out of my own chair, to insult the family, to order his servants to get drunk, and then to tell me, ' This house is mine, Sir.' By all that's impudent, it makes me laugh. Ha ! ha ! ha ! Pray, Sir, (*bantering*) as you take the house, what think you of taking the rest of the furniture ? There's a pair of silver candlesticks, and there's a fire-screen, and here's a pair of brazen-nosed bellows, perhaps you may take a fancy to them.

Marl. Bring me your bill, Sir ; bring me your bill, and let's make no more words about it.

Hard. There are a set of prints too. What think you of the Rake's Progress for your own apartment ?

Marl. Bring me your bill, I say ; and I'll leave you and your infernal house directly.

Hard. Then there's a mahogany table that you may see your own face in.

Marl. My bill, I say.

Hard. I had forgot the great chair for your own particular slumbers, after a hearty meal.

Marl. Zounds ! bring me my bill, I say, and let 's hear no more on 't.

Hard. Young man, young man, from your father's letter to me, I was taught to expect a well-bred modest man, as a visitor here, but now I find him no better than a coxcomb and a bully ; but he will be down here presently, and shall hear more of it. [Exit.

Marl. How 's this ! Sure I have not mistaken the house. Every thing looks like an inn. The servants cry ' Coming ! ' The attendance is aukward ; the bar-maid, too, to attend us. But she 's here, and will farther inform me. Whither so fast, child ? A word with you.

Enter Miss Hardcastle.

Miss Hard. Let it be short then. I'm in a hurry. (*Aside.*) I believe he begins to find out his mistake. But it 's too soon quite to undeceive him.

Marl. Pray, child, answer me one question. What are you, and what may your business in this house be ?

Miss Hard. A relation of the family, Sir.

Marl. What, a poor relation ?

Miss Hard. Yes, Sir, a poor relation appointed to keep the keys, and to see that the guests want nothing in my power to give them.

Marl. That is, you act as the bar-maid of this inn.

Miss Hard. Inn. O law——what brought that in your head ? One of the best families in the county keep an inn ! Ha ! ha ! ha ! old Mr. Hardcastle's house an inn !

Marl. Mr. Hardcastle's house. Is this Mr. Hardcastle's house, child ?

Miss Hard. Ay, sure. Whose else should it be ?

Marl. So then all 's out, and I have been damnably imposed on. O, confound my stupid head, I shall be

laugh'd at over the whole town. I shall be stuck up in caricatura in all the print-shops—The *Dullissimo-Maccaroni*. To mistake this house of all others for an inn, and my father's old friend for an inn-keeper! What a swaggering puppy must he take me for! What a silly puppy do I find myself! There again, may I be hanged, my dear, but I mistook you for the bar-maid.

Miss Hard. Dear me! dear me! I'm sure there's nothing in my behaviour to put me upon a level with one of that stamp.

Marl. Nothing, my dear, nothing. But I was in for a list of blunders, and could not help making you a subscriber. My stupidity saw every thing the wrong way. I mistook your assiduity for assurance, and your simplicity for allurement. But it's over—This house I no more show my face in.

Miss Hard. I hope, Sir, I have done nothing to disoblige you. I'm sure I should be sorry to affront any gentleman who has been so polite, and said so many civil things to me. I'm sure I should be sorry (*pretending to cry*) if he left the family upon my account. I'm sure I should be sorry, people said any thing amiss, since I have no fortune but my character.

Marl. (Aside.) By heaven, she weeps. This is the first mark of tenderness I ever had from a modest woman, and it touches me. (*To her.*) Excuse me, my lovely girl, you are the only part of the family I leave with reluctance. But to be plain with you, the difference of our birth, fortune and education makes an honourable connexion impossible; and I can never harbour a thought of seducing simplicity that trusted in my honour, of bringing ruin upon one, whose only fault was being too lovely. *

Miss Hard. (Aside.) Generous man! I now begin to admire him. (*To him.*) But I am sure my family is as good as Miss Hardcastle's, and though I'm poor, that's no

great misfortune to a contented mind, and, until this moment, I never thought that it was bad to want fortune.

Marl. And why now, my pretty simplicity ?

Miss Hard. Because it puts me at a distance from one, that if I had a thousand pounds, I would give it all to.

Marl. (Aside.) This simplicity bewitches me, so that if I stay I'm undone. I must make one bold effort and leave her. (*To her.*) Your partiality in my favour, my dear, touches me most sensibly, and were I to live for myself alone, I could easily fix my choice. But I owe too much to the opinion of the world, too much to the authority of a father, so that—I can scarcely speak it—it affects me. Farewell. *[Exit.]*

Miss Hard. I never knew half his merit till now. He shall not go, if I have power or art to detain him. I'll still preserve the character in which I *stooped to conquer*, but will undeceive my papa, who, perhaps, may laugh him out of his resolution. *[Exit.]*

Enter Tony, Miss Neville.

Tony. Ay, you may steal for yourselves the next time. I have done my duty. She has got the jewels again, that's a sure thing ; but she believes it was all a mistake of the servants.

Miss Nev. But, my dear cousin, sure you won't forsake us in this distress. If she in the least suspects that I am going off, I shall certainly be locked up, or sent to my aunt Pedigree's, which is ten times worse.

Tony. To be sure, aunts of all kinds are damned bad things. But what can I do ? I have got you a pair of horses that will fly like Whistle-jacket, and I'm sure you can't say but I have courted you nicely before her face. Here she comes, we must court a bit or two more, for fear she should suspect us.

[They retire and seem to fondle.]

Enter Mrs. Hardcastle.

Mrs. Hard. Well, I was greatly fluttered to be sure. But my son tells me it was all a mistake of the servants. I shan't be easy, however, till they are fairly married, and then let her keep her own fortune. But what do I see ! fondling together, as I'm alive. I never saw Tony so sprightly before. Ah ! have I caught you, my pretty doves ! What, billing, exchanging stolen glances and broken murmurs. Ah !

Tony. As for murmurs, mother, we grumble a little now and then, to be sure. But there's no love lost between us.

Mrs. Hard. A mere sprinkling, Tony, upon the flame, only to make it burn brighter.

Miss Nev. Cousin Tony promises to give us more of his company at home. Indeed, he shan't leave us any more. It won't leave us, cousin Tony, will it ?

Tony. O ! it's a pretty creature. No, I'd sooner leave my horse in a pound, than leave you when you smile upon one so. Your laugh makes you so becoming.

Miss Nev. Agreeable cousin ? Who can help admiring that natural humour, that pleasant, broad, red, thoughtless, (*patting his cheek*) ah ! it's a bold face.

Mrs. Hard. Pretty innocence !

Tony. I'm sure I always loved cousin Con's hazel eyes, and her pretty long fingers, that she twists this way and that over the haspicols, like a parcel of bobbins.

Mrs. Hard. Ah, he would charm the bird from the tree. I never was so happy before. My boy takes after his father, poor Mr. Lumpkin, exactly. The jewels, my dear Con, shall be yours incontinently. You shall have them. Isn't he a sweet boy, my dear ? You shall be married to-morrow, and we'll put off the rest of his education, like Dr. Drowsy's sermons, to a fitter opportunity.

Enter Diggory.

Dig. Where 's the 'squire? I have got a letter for your worship.

Tony. Give it to my mamma. She reads all my letters first.

Dig. I had orders to deliver it into your own hands.

Tony. Who does it come from ?

Dig. Your worship mun ask that o' the letter itself.

Tony. I could wish to know, though (*turning the letter, and gazing on it*).

Miss Nev. (Aside) Undone, undone ! A letter to him from Hastings. I know the hand. If my aunt sees it we are ruined for ever. I'll keep her employed a little if I can. (*To Mrs. Hardcastle.*) But I have not told you, madam, of my cousin's smart answer just now to Mr. Marlow. We so laugh'd—You must know, madam.—This way a little, for he must not hear us. [*They confer.*]

Tony. (Still gazing.) A damn'd cramp piece of penmanship, as ever I saw in my life. I can read your print hand very well. But here there are such handles, and shanks, and dashes, that one can scarce tell the head from the tail. 'To Anthony Lumpkin, Esquire.' It's very odd, I can read the outside of my letters, where my own name is, well enough. But when I come to open it, it's all—buzz. That's hard, very hard ; for the inside of the letter is always the cream of the correspondence.

Mrs. Hard. Ha ! ha ! ha ! Very well, very well. And so my son was too hard for the philosopher.

Miss Nev. Yes, madam ; but you must hear the rest, madam. A little more this way, or he may hear us. You'll hear how he puzzled him again.

Mrs. Hard. He seems strangely puzzled now himself, methinks.

Tony. (Still gazing.) A damn'd up and down hand, as

if it was disguised in liquor. (*Reading.*) Dear Sir, Ay, that's that. Then there's an M, and a T, and an S, but whether the next be an izzard, or an R, confound me, I cannot tell.

Mrs. Hard. What's that, my dear. Can I give you any assistance?

Miss Nev. Pray, aunt, let me read it. Nobody reads a cramp hand better than I. (*Twitching the letter from him.*) Do you know who it is from?

Tony. Can't tell, except from Dick Ginger the feeder.

Miss Nev. Ay, so it is, (*pretending to read*) Dear 'squire, hoping that you're in health, as I am at this present. The gentlemen of the Shake-bag club has cut the gentlemen of the Goose-green quite out of feather. The odds—um—odd battle—um—long fighting—um—here, here, it's all about cocks and fighting; it's of no consequence, here, put it up, put it up.

[Thrusting the crumpled letter upon him.]

Tony. But I tell you, miss, it's of all the consequence in the world. I would not lose the rest of it for a guinea. Here, mother, do you make it out. Of no consequence!

[Giving Mrs. Hardcastle the letter.]

Mrs. Hard. How's this! (*reads*) 'Dear 'squire, I'm now waiting for Miss Neville, with a post-chaise and pair, at the bottom of the garden, but I find my horses yet unable to perform the journey. I expect you'll assist us with a pair of fresh horses, as you promised. Dispatch is necessary, as the hag (ay the hag) your mother, will otherwise suspect us. Yours, Hastings.' Grant me patience. I shall run distracted. My rage choaks me.

Miss Nev. I hope, madam, you'll suspend your resentment for a few moments, and not impute to me any impertinence, or sinister design, that belongs to another.

Mrs. Hard. (*Curtesying very low.*) Fine-spoken madam, you are most miraculously polite and engaging, and quite

the very pink of courtesy and circumspection, madam. (*Changing her tone.*) And you, you great ill-fashioned oaf, with scarce sense enough to keep your mouth shut. Were you, too, joined against me? But I'll defeat all your plots in a moment. As for you, madam, since you have got a pair of fresh horses ready, it would be cruel to disappoint them. So, if you please, instead of running away with your spark, prepare, this very moment, to run off with me. Your old aunt Pedigree will keep you secure, I'll warrant me. You too, Sir, may mount your horse, and guard us upon the way. Here, Thomas, Roger, Diggory, I'll show you, that I wish you better than you do yourselves. *[Exit.*

Miss Nev. So now I'm completely ruined.

Tony. Ay, that's a sure thing.

Miss Nev. What better could be expected from being connected with such a stupid fool, and after all the nods and signs I made him?

Tony. By the laws, miss, it was your own cleverness, and not my stupidity, that did your business. You were so nice and so busy with your Shake-bags and Goose-greens, that I thought you could never be making believe.

Enter Hastings.

Hast. So, Sir, I find by my servant, that you have shown my letter, and betrayed us. Was this well done, young gentleman?

Tony. Here's another. Ask miss there, who betray'd you? Ecod, it was her doing, not mine.

Enter Marlow.

Marl. So I have been finely used here among you. Rendered contemptible, driven into ill manners, despised, insulted, laughed at.

Tony. Here's another. We shall have old Bedlam broke loose presently.

Miss Nev. And there, Sir, is the gentleman to whom we all owe every obligation.

Marl. What can I say to him, a mere boy, an ideot, whose ignorance and age are a protection.

Hast. A poor contemptible booby, that would but disgrace correction.

Miss Nev. Yet with cunning and malice enough to make himself merry with all our embarrassments.

Hast. An insensible cub.

Marl. Replete with tricks and mischief.

Tony. Baw! dam'me, but I'll fight you both one after the other—with baskets.

Marl. As for him, he's below resentment. But your conduct, Mr. Hastings, requires an explanation. You knew of my mistakes, yet would not undeceive me.

Hast. Tortured as I am with my own disappointments, is this a time for explanations. It is not friendly, Mr. Marlow.

Marl. But, Sir—

Miss Nev. Mr. Marlow, we never kept on your mistake, till it was too late to undeceive you.

Enter Servant.

Serv. My mistress desires you'll get ready immediately, madam. The horses are putting to. Your hat and things are in the next room. We are to go thirty miles before morning.

[*Exit Servant.*]

Miss Nev. Well, well: I'll come presently.

Marl. (*To Hastings.*) Was it well done, Sir, to assist in rendering me ridiculous. To hang me out for the scorn of all my acquaintance. Depend upon it, Sir, I shall expect an explanation.

Hast. Was it well done, Sir, if you're upon that subject,

to deliver what I entrusted to yourself, to the care of another, Sir.

Miss Nev. Mr. Hastings. Mr Marlow. Why will you increase my distress by this groundless dispute ? I implore, I intreat you——

Enter Servant.

Serv. Your cloak, madam. My mistress is impatient.

[Exit Servant.]

Miss Nev. I come. Pray be pacified. If I leave you thus, I shall die with apprehension.

Enter Servant.

Serv. Your fan, muff, and gloves, madam. The horses are waiting.

Miss Nev. O, Mr. Marlow ! if you knew what a scene of constraint and ill-nature lies before me, I'm sure it would convert your resentment into pity.

Marl. I'm so distracted with a variety of passions, that I don't know what I do. Forgive me, madam. George, forgive me. You know my hasty temper, and should not exasperate it.

Hast. The torture of my situation is my only excuse.

Miss Nev. Well, my dear Hastings, if you have that esteem for me that I think, that I am sure you have, your constancy for three years will but increase the happiness of our future connexion. If——

Mrs. Hard. (*Within.*) Miss Neville. Constance, why Constance, I say.

Miss Nev. I'm coming. Well, constancy, remember, constancy is the word. *[Exit.]*

Hast. My heart ! how can I support this. To be so near happiness, and such happiness !

Marl. (*To Tony.*) You see now, young gentleman, the

effects of your folly. What might be amusement to you, is here disappointment, and even distress.

Tony. (*From a reverie.*) Ecod, I have hit it. It's here. Your hands. Yours and yours, my poor Sulky. My boots there, oh. Meet me two hours hence at the bottom of the garden; and if you don't find Tony Lumpkin a more good-natur'd fellow than you thought for, I'll give you leave to take my best horse, and Bett Bouncer into the bargain. Come along. My boots, ho! [*Exeunt.*]

ACT V

Enter Hastings and Servant.

Hast. You saw the old lady and Miss Neville drive off, you say.

Serv. Yes, your honour. They went off in a post-coach, and the young squire went on horseback. They're thirty miles off by this time.

Hast. Then all my hopes are over.

Serv. Yes, Sir. Old Sir Charles is arrived. He and the old gentleman of the house have been laughing at Mr. Marlow's mistake this half hour. They are coming this way.

Hast. Then I must not be seen. So now to my fruitless appointment at the bottom of the garden. This is about the time. [*Exit.*]

Enter Sir Charles and Hardcastle.

Hard. Ha! ha! ha! The peremptory tone in which he sent forth his sublime commands.

Sir Charl. And the reserve with which I suppose he treated all your advances.

Hard. And yet he might have seen something in me above a common inn-keeper, too.

Sir Charl. Yes, Dick, but he mistook you for an uncommon inn-keeper, ha ! ha ! ha !

Hard. Well, I'm in too good spirits to think of any thing but joy. Yes, my dear friend. this union of our families will make our personal friendships hereditary, and though my daughter's fortune is but small——

Sir Charl. Why, Dick, will you talk of fortune to me ? My son is possessed of more than a competence already, and can want nothing but a good and virtuous girl to share his happiness and increase it. If they like each other, as you say they do——

Hard. If, man ! I tell you they do like each other. My daughter as good as told me so.

Sir Charl. But girls are apt to flatter themselves, you know.

Hard. I saw him grasp her hand in the warmest manner myself ; and here he comes to put you out of your ifs, I warrant him.

Enter Marlow.

Marl. I come, Sir, once more, to ask pardon for my strange conduct. I can scarce reflect on my insolence without confusion.

Hard. Tut, boy, a trifle. You take it too gravely. An hour or two's laughing with my daughter will set all to rights again. She'll never like you the worse for it.

Marl. Sir, I shall be always proud of her approbation.

Hard. Approbation is but a cold word, Mr. Marlow ; if I am not deceived, you have something more than approbation thereabouts. You take me.

Marl. Really, Sir, I have not that happiness.

Hard. Come, boy, I'm an old fellow, and know what's what as well as you that are younger. I know what has past between you ; but mum.

Marl. Sure, Sir, nothing has past between us but the

most profound respect on my side, and the most distant reserve on her's. You don't think, Sir, that my impudence has been past upon all the rest of the family.

Hard. Impudence ! No, I don't say that—not quite impudence—though girls like to be play'd with, and rumbled a little too sometimes. But she has told no tales, I assure you.

Marl. I never gave her the slightest cause.

Hard. Well, well, I like modesty in its place well enough. But this is over-acting, young gentleman. You may be open. Your father and I will like you the better for it.

Marl. May I die, Sir, if I ever——

Hard. I tell you, she don't dislike you ; and as I'm sure you like her——

Marl. Dear, Sir—I protest, Sir——

Hard. I see no reason why you should not be joined as fast as the parson can tie you.

Marl. But hear me, Sir——

Hard. Your father approves the match, I admire it, every moment's delay will be doing mischief, so——

Marl. But why won't you hear me ? By all that's just and true, I never gave Miss Hardcastle the slightest mark of my attachment, or even the most distant hint to suspect me of affection. We had but one interview, and that was formal, modest, and uninteresting.

Hard. (*Aside.*) This fellow's formal modest impudence is beyond bearing.

Sir Charl. And you never grasp'd her hand, or made any protestations.

Marl. As Heaven is my witness, I came down in obedience to your commands. I saw the lady without emotion, and parted without reluctance. I hope you'll exact no farther proofs of my duty, nor prevent me from leaving a house in which I suffer so many mortifications. [*Exit.*

Sir Charl. I'm astonished at the air of sincerity with which he parted.

Hard. And I'm astonished at the deliberate intrepidity of his assurance.

Sir Charl I dare pledge my life and honour upon his truth.

Hard. Here comes my daughter, and I would stake my happiness upon her veracity.

Enter Miss Hardcastle.

Hard. Kate, come hither, child. Answer us sincerely and without reserve. Has Mr. Marlow made you any professions of love and affection?

Miss Hard. The question is very abrupt, Sir! But since you require unreserved sincerity, I think he has.

Hard. (To *Sir Charles*.) You see.

Sir Charl. And pray, madam, have you and my son had more than one interview?

Miss Hard. Yes, Sir, several.

Hard. (To *Sir Charles*.) You see.

Sir Charl. But did he profess any attachment?

Miss Hard. A lasting one.

Sir Charl. Did he talk of love?

Miss Hard. Much, Sir.

Sir Charl. Amazing! And all this formally?

Miss Hard. Formally.

Hard. Now, my friend, I hope you are satisfied.

Sir Charl. And how did he behave, madam?

Miss Hard. As most profest admirers do. Said some civil things of my face, talked much of his want of merit, and the greatness of mine; mentioned his heart, gave a short tragedy speech, and ended with pretended rapture.

Sir Charl. Now I'm perfectly convinced indeed. I know his conversation among women to be modest and submissive. This forward canting ranting manner by

no means describes him, and, I am confident, he never sate for the picture.

Miss Hard. Then, what, Sir, if I should convince you to your face of my sincerity? if you and my papa, in about half an hour, will place yourselves behind that screen, you shall hear him declare his passion to me in person.

Sir Charl. Agreed. And if I find him what you describe, all my happiness in him must have an end. *[Exit.*

Miss Hard. And if you don't find him what I describe—I fear my happiness must never have a beginning. *[Exeunt.*

SCENE CHANGES TO THE BACK OF THE GARDEN.

Enter Hastings.

Hast. What an idiot am I, to wait here for a fellow, who probably takes a delight in mortifying me. He never intended to be punctual, and I'll wait no longer. What do I see! It is he! and perhaps with news of my Constance.

Enter Tony, booted and spattered.

Hast. My honest 'squire! I now find you a man of your word. This looks like friendship.

Tony. Ay, I'm your friend, and the best friend you have in the world, if you knew but all. This riding, by night, by the by, is cursedly tiresome. It has shook me worse than the basket of a stage-coach.

Hast. But how? where did you leave your fellow travellers? Are they in safety? Are they housed?

Tony. Five and twenty miles in two hours and a half is no such bad driving. The poor beasts have smoaked for it: rabbit me, but I'd rather ride forty miles after a fox than ten with such varment.

Hast. Well, but where have you left the ladies ? I die with impatience.

Tony. Left them ! Why where should I leave them but where I found them.

Hast. This is a riddle.

Tony. Riddle me this then. What 's that goes round the house, and round the house, and never touches the house ?

Hast. I'm still astray.

Tony. Why, that 's it, mon. I have led them astray. By jingo, there 's not a pond or a slough within five miles of the place but they can tell the taste of.

Hast. Ha ! ha ! ha ! I understand ; you took them in a round, while they supposed themselves going forward, and so you have at last brought them home again.

Tony. You shall hear. I first took them down Feather-bed-lane, where we stuck fast in the mud. I then rattled them crack over the stones of Up-and-down Hill—I then introduced them to the gibbet on Heavy-tree Heath, and from that, with a circumbendibus, I fairly lodged them in the horse-pond at the bottom of the garden.

Hast. But no accident, I hope.

Tony. No, no. Only mother is confoundedly frightened. She thinks herself forty miles off. She 's sick of the journey, and the cattle can scarce crawl. So if your own horses be ready, you may whip off with cousin, and I'll be bound that no soul here can budge a foot to follow you.

Hast. My dear friend, how can I be grateful !

Tony. Ay, now it 's dear friend, noble 'squire. Just now, it was all idiot, cub, and run me through the guts. Damn your way of fighting, I say. After we take a knock in this part of the country, we kiss and be friends. But if you had run me through the guts, then I should be dead, and you might go kiss the hangman.

Hast. The rebuke is just. But I must hasten to relieve Miss Neville; if you keep the old lady employed, I promise to take care of the young one. [*Exit Hastings.*]

Tony. Never fear me. Here she comes. Vanish! She's got from the pond, and draggled up to the waist like a mermaid.

Enter Mrs. Hardcastle.

Mrs. Hard. Oh, Tony, I'm killed. Shook. Battered to death. I shall never survive it. That last jolt that laid us against the quickset hedge has done my business.

Tony. Alack, mamma, it was all your own fault. You would be for running away by night, without knowing one inch of the way.

Mrs. Hard. I wish we were at home again. I never met so many accidents in so short a journey. Drench'd in the mud, overturned in a ditch, stuck fast in a slough, jolted to a jelly, and at last to lose our way. Whereabouts do you think we are, Tony?

Tony. By my guess we should come upon Crackskull common, about forty miles from home.

Mrs. Hard. O lud! O lud! The most notorious spot in all the country. We only want a robbery to make a complete night on't.

Tony. Don't be afraid, mamma, don't be afraid. Two of the five that kept here are hanged, and the other three may not find us. Don't be afraid. Is that a man that's galloping behind us? No; it's only a tree. Don't be afraid.

Mrs. Hard. The fright will certainly kill me.

Tony. Do you see any thing like a black hat moving behind the thicket?

Mrs. Hard. O death!

Tony. No, it's only a cow. Don't be afraid, mamma; don't be afraid.

Mrs. Hard. As I'm alive, Tony. I see a man coming towards us. Ah! I'm sure on't. If he perceives us we are undone.

Tony. (*Aside.*) Father-in-law, by all that's unlucky, come to take one of his night walks. (*To her.*) Ah, it's a highwayman with pistols as long as my arm. A damn'd ill-looking fellow.

Mrs. Hard. Good Heaven defend us? He approaches.

Tony. Do you hide yourself in that thicket, and leave me to manage him. If there be any danger I'll cough and cry *hem*. When I cough be sure to keep close.

[*Mrs. Hardcastle hides behind a tree in the back Scene.*

Enter Hardcastle.

Hard. I'm mistaken, or I heard voices of people in want of help. Oh, Tony, is that you! I did not expect you so soon back. Are your mother and her charge in safety?

Tony. Very safe, Sir, at my aunt Pedigree's. Hem.

Mrs. Hard. (*From behind.*) Ah death! I find there's danger.

Hard. Forty miles in three hours; sure that's too much, my youngster.

Tony. Stout horses and willing minds make short journeys, as they say. Hem.

Mrs. Hard. (*From behind.*) Sure he'll do the dear boy no harm.

Hard. But I heard a voice here; I should be glad to know from whence it came.

Tony. It was I, Sir, talking to myself, Sir. I was saying that forty miles in four hours was very good going. Hem. As to be sure it was. Hem. I have got a sort of cold by being out in the air. We'll go in, if you please. Hem.

Hard. But if you talk'd to yourself, you did not answer

yourself. I'm certain I heard two voices, and am resolved (*Raising his voice*) to find the other out.

Mrs. Hard. (*From behind.*) Oh! he's coming to find me out. Oh!

Tony. What need you go, Sir, if I tell you. Hem. I'll lay down my life for the truth—hem—I'll tell you all, Sir.

[*Detaining him.*]

Hard. I tell you, I will not be detained. I insist on seeing. It's in vain to expect I'll believe you.

Mrs. Hard. (*Running forward from behind.*) O lud! he'll murder my poor boy, my darling. Here, good gentleman, whet your rage upon me. Take my money, my life, but spare that young gentleman, spare my child, if you have any mercy.

Hard. My wife! as I'm a christian. From whence can she come? or what does she mean.

Mrs. Hard. (*Kneeling.*) Take compassion on us, good Mr. Highwayman. Take our money, our watches, all we have, but spare our lives. We will never bring you to justice, indeed we won't, good Mr. Highwayman.

Hard. I believe the woman's out of her senses. What, Dorothy, don't you know me?

Mrs. Hard. Mr. Hardcastle, as I'm alive! My fears blinded me. But who, my dear, could have expected to meet you here, in this frightful place, so far from home? What has brought you to follow us?

Hard. Sure, Dorothy, you have not lost your wits? So far from home, when you are within forty yards of your own door. (*To him.*) This is one of your old tricks, you graceless rogue, you. (*To her.*) Don't you know the gate, and the mulberry-tree; and don't you remember the horse-pond, my dear?

Mrs. Hard. Yes, I shall remember the horse-pond as long as I live; I have caught my death in it. (*To Tony.*)

And is it to you, you graceless varlet, I owe all this ? I'll teach you to abuse your mother, I will.

Tony. Ecod, mother, all the parish says you have spoil'd me, and so you may take the fruits on 't.

Mrs. Hard. I'll spoil you, I will.

[*Follows him off the stage. Exit.*]

Hard. There's morality, however, in his reply. [*Exit.*]

Enter Hastings and Miss Neville.

Hast. My dear Constance, why will you deliberate thus. If we delay a moment, all is lost for ever. Pluck up a little resolution, and we shall soon be out of the reach of her malignity.

Miss Nev. I find it impossible. My spirits are so sunk with the agitations I have suffered, that I am unable to face any new danger. Two or three years' patience will at last crown us with happiness.

Hast. Such a tedious delay is worse than inconstancy. Let us fly, my charmer. Let us date our happiness from this very moment. Perish fortune ! Love and content will increase what we possess beyond a monarch's revenue Let me prevail !

Miss Nev. No, Mr. Hastings ; no. Prudence once more comes to my relief, and I will obey its dictates. In the moment of passion fortune may be despised, but it ever produces a lasting repentance. I'm resolved to apply to Mr. Hardcastle's compassion and justice for redress.

Hast. But though he had the will, he has not the power to relieve you.

Miss Nev. But he has influence, and upon that I am resolved to rely.

Hast. I have no hopes. But since you persist, I must reluctantly obey you. [*Exeunt.*]

SCENE CHANGES.

Enter Sir Charles and Miss Hardcastle.

Sir Charl. What a situation am I in ! If what you say appears, I shall then find a guilty son. If what he says be true, I shall then lose one, that, of all others, I most wish'd for a daughter.

Miss Hard. I am proud of your approbation, and to shew I merit it, if you place yourselves as I directed, you shall hear his explicit declaration. But he comes.

Sir Charl. I'll to your father, and keep him to the appointment. *[Exit Sir Charles.]*

Enter Marlow.

Marl. Though prepar'd for setting out, I come once more to take leave, nor did I, till this moment, know the pain I feel in the separation.

Miss Hard. (*In her own natural manner.*) I believe these sufferings cannot be very great, Sir, which you can so easily remove. A day or two longer, perhaps, might lessen your uneasiness, by shewing the little value of what you now think proper to regret.

Marl. (*Aside.*) This girl every moment improves upon me. (*To her.*) It must not be, madam. I have already trifled too long with my heart. My very pride begins to submit to my passion. The disparity of education and fortune, the anger of a parent, and the contempt of my equals, begin to lose their weight ; and nothing can restore me to myself, but this painful effort of resolution.

Miss Hard. Then go, Sir. I'll urge nothing more to detain you. Though my family be as good as hers you came down to visit, and my education, I hope, not inferior, what are these advantages without equal affluence ? I

must remain contented with the slight approbation of imputed merit ; I must have only the mockery of your addresses, while all your serious aims are fixed on fortune.

Enter Hardcastle and Sir Charles from behind.

Sir Charl. Here, behind this screen.

Hard. Ay, ay, make no noise. I'll engage my Kate covers him with confusion at last.

Marl. By heavens, madam, fortune was ever my smallest consideration. Your beauty at first caught my eye , for who could see that without emotion. But every moment that I converse with you, steals in some new grace, heightens the picture, and gives it stronger expression. What at first seemed rustic plainness, now appears refined simplicity. What seem'd forward assurance, now strikes me as the result of courageous innocence and conscious virtue.

Sir Charl. What can he mean ? He amazes me !

Hard. I told you how it would be. Hush !

Marl. I am now determined to stay, madam, and I have too good an opinion of my father's discernment, when he sees you, to doubt his approbation.

Miss Hard. No, Mr. Marlow, I will not, cannot detain you. Do you think I could suffer a connexion, in which there is the smallest room for repentance ? Do you think I would take the mean advantage of a transient passion, to load you with confusion ? Do you think I could ever relish that happiness, which was acquired by lessening yours ?

Marl. By all that's good, I can have no happiness but what's in your power to grant me. Nor shall I ever feel repentance, but in not having seen your merits before. I will stay, even contrary to your wishes ; and though you should persist to shun me, I will make my respectful assiduities atone for the levity of my past conduct.

Miss Hard. Sir, I must entreat you'll desist. As our acquaintance began, so let it end, in indifference. I might have given an hour or two to levity; but seriously, Mr. Marlow, do you think I could ever submit to a connexion, where I must appear mercenary and you imprudent? Do you think I could ever catch at the confident addresses of a secure admirer?

Marl. (Kneeling.) Does this look like security? Does this look like confidence? No, madam, every moment that shews me your merit, only serves to increase my diffidence and confusion. Here let me continue——

Sir Charl. I can hold it no longer. Charles, Charles, how hast thou deceived me! Is this your indifference, your uninteresting conversation?

Hard. Your cold contempt; your formal interview? What have you to say now?

Marl. That I'm all amazement? What can it mean?

Hard. It means that you can say and unsay things at pleasure. That you can address a lady in private, and deny it in public; that you have one story for us, and another for my daughter!

Marl. Daughter!—This lady your daughter!

Hard. Yes, Sir, my only daughter. My Kate, whose else should she be?

Marl. Oh, the devil!

Miss Hard. Yes, Sir, that very identical tall, squinting lady you were pleased to take me for, (*Curtseying*) she that you addressed as the mild, modest, sentimental man of gravity, and the bold forward agreeable Rattle of the ladies' club. Ha! ha! ha!

Marl. Zounds, there's no bearing this; it's worse than death.

Miss Hard. In which of your characters, Sir, will you give us leave to address you? As the faltering gentleman, with looks on the ground, that speaks just to be heard, and

hates hypocrisy ; or the loud confident creature, that keeps it up with Mrs. Mantrap, and old Miss Biddy Buckskin, till three in the morning. Ha ! ha ! ha !

Marl. O, curse on my noisy head. I never attempted to be impudent yet, that I was not taken down. I must be gone.

Hard. By the hand of my body, but you shall not. I see it was all a mistake, and I am rejoiced to find it. You shall not, Sir, I tell you. I know she'll forgive you. Won't you forgive him, Kate ? We'll all forgive you. Take courage, man. [*They retire, she tormenting him, to the back scene.*]

Enter Mrs. Hardcastle, Tony.

Mrs. Hard. So, so, they're gone off. Let them go, I care not

Hard. Who gone ?

Mrs. Hard. My dutiful niece and her gentleman, Mr. Hastings, from town. He who came down with our modest visitor here.

Sir Charl. Who, my honest George Hastings ? As worthy a fellow as lives, and the girl could not have made a more prudent choice.

Hard. Then, by the hand of my body, I'm proud of the connexion.

Mrs. Hard. Well, if he has taken away the lady, he has not taken her fortune ; that remains in this family to console us for her loss.

Hard. Sure, Dorothy, you would not be so mercenary ?

Mrs. Hard. Ay, that 's my affair, not yours.

Hard. But you know if your son, when of age, refuses to marry his cousin, her whole fortune is then at her own disposal.

Mrs. Hard. Ay, but he's not of age, and she has not thought proper to wait for his refusal.

Enter Hastings and Miss Neville.

Mrs. Hard. (Aside) What, returned so soon ! I begin not to like it.

Hast. (To Hardcastle.) For my late attempt to fly off with your niece, let my present confusion be my punishment. We are now come back, to appeal from your justice to your humanity. By her father's consent I first paid her my addresses, and our passions were first founded in duty.

Miss Nev. Since his death, I have been obliged to stoop to dissimulation to avoid oppression. In an hour of levity, I was ready even to give up my fortune to secure my choice. But I'm now recover'd from the delusion, and hope from your tenderness what is denied me from a nearer connexion.

Mrs. Hard. Pshaw, pshaw, this is all but the whining end of a modern novel.

Hard. Be it what it will, I'm glad they're come back to reclaim their due. Come hither, Tony, boy. Do you refuse this lady's hand whom I now offer you.

Tony. What signifies my refusing. You know I can't refuse her till I'm of age, father.

Hard. While I thought concealing your age, boy, was likely to conduce to your improvement, I concurred with your mother's desire to keep it secret. But since I find she turns it to a wrong use, I must now declare you have been of age these three months.

Tony. Of age ! Am I of age, father ?

Hard. Above three months.

Tony. Then you'll see the first use I'll make of my liberty. (*Taking Miss Neville's hand.*) Witness all men by these presents, that I Anthony Lumpkin, esquire, of BLANK place, refuse you, Constantia Neville, spinster, of no place at all, for my true and lawful wife. So Constance

Neville may marry whom she pleases, and Tony Lumpkin is his own man again

Sir Charl. O brave 'squire.

Hast. My worthy friend !

Mrs. Hard. My undutiful offspring !

Marl. Joy, my dear George, I give you joy sincerely. And could I prevail upon my little tyrant here to be less arbitrary, I should be the happiest man alive, if you would return me the favour.

Hast. (*To Miss Hardcastle.*) Come, madam, you are now driven to the very last scene of all your contrivances. I know you like him, I'm sure he loves you, and you must and shall have him.

Hard. (*Joining their hands*) And I say so too. And, Mr. Marlow, if she makes as good a wife as she has a daughter, I don't believe you'll ever repent your bargain. So now to supper To-morrow we shall gather all the poor of the parish about us, and the Mistakes of the Night shall be crown'd with a merry morning ; so, boy, take her, and as you have been mistaken in the mistress, my wish is, that you may never be mistaken in the wife.

[*Exeunt omnes.*

EPILOGUE

By DR. GOLDSMITH

SPOKEN BY MRS. BULKLEY

IN THE CHARACTER OF

MISS HARDCASTLE

WELL, having stoop'd to conquer with success,
And gain'd a husband without aid from dress,
Still, as a bar-maid, I could wish it too,
As I have conquer'd him, to conquer you :
And let me say, for all your resolution,
That pretty bar-maids have done execution.
Our life is all a play, compos'd to please,
' We have our exits and our entrances.'
The first act shows the simple country maid,
Harmless and young, of every thing afraid ;
Blushes when hir'd, and with unmeaning action,
' I hopes as how to give you satisfaction.'
Her second act displays a livelier scene—
Th' unblushing bar-maid of a country inn,
Who whisks about the house, at market caters,
Talks loud, coquets the guests, and scolds the waiters.
Next the scene shifts to town, and there she soars,
The chop-house toast of ogling *connoisseurs*.
On 'squires and cits she there displays her arts,
And on the gridiron broils her lovers' hearts—
And as she smiles, her triumphs to compleat,
E'en Common Councilmen forget to eat.
The fourth act shows her wedded to the 'squire,
And madam now begins to hold it higher ;

Pretends to taste, at Operas cries caro,
And quits her Nancy Dawson, for Che Faro :
Doats upon dancing, and in all her pride
Swims round the room, the Heinel of Cheapside :
Ogles and leers with artificial skill,
Till having lost in age the power to kill,
She sits all night at cards, and ogles at spadille.
Such, through our lives the eventful history—
The fifth and last act still remains for me.
The bar-maid now for your protection prays,
Turns female Barrister, and pleads for Bayes.

EPILOGUE¹

TO BE SPOKEN IN THE CHARACTER OF
TONY LUMPKIN

By J. CRADOCK, Esq.

WELL—now all's ended—and my comrades gone,
Pray what becomes of mother's nonly son ?
A hopeful blade !—in town I'll fix my station,
And try to make a bluster in the nation ;
As for my cousin Neville, I renounce her,
Off—in a crack—I'll carry big Bett Bouncer.

Why should not I in the great world appear ?
I soon shall have a thousand pounds a year !
No matter what a man may here inherit,
In London—'gad, they've some regard to spirit.
I see the horses prancing up the streets,
And big Bett Bouncer bobs to all she meets ;
Then hoiks to jigs and pastimes ev'ry night—
Not to the play—they say it a'n't polite ;
To Sadler's Wells perhaps, or operas go,
And once by chance, to the *roratorio*.
Thus here and there, for ever up and down,
We'll set the fashions too to half the town ;
And then at auctions—money ne'er regard,
Buy pictures like the great, ten pounds a yard :
Zounds, we shall make these London gentry say,
We know what's damn'd genteel as well as they.

¹ This came too late to be spoken.

NOTES

[It has not been thought necessary to call attention in separate notes to dialect forms or to corruptions such as *a'* (=he), *bees* (=is), *bekeays* (=because), *Ize* (=I shall), *Lud* (=Lord), *maxum* (=maxim), *mun* and *mon* (=man), *yeating* (=eating), or to archaic spellings such as *pruin* (=prune) and *teize* (=tease); nor has it been thought that Goldsmith's haphazard punctuation will present any serious difficulties.]

PAGE 3. *Samuel Johnson*: scholar and man of letters, whose conversations recorded by Boswell are read to-day far more than his *Dictionary*, the *Rambler*, *Rasselas*, the *Lives of the Poets*, and his other written works. With Sir Joshua Reynolds he founded the Club which met at the 'Turk's Head' in Gerard Street, and of which Goldsmith and Burke were original members. He was a constant friend of Goldsmith, and wrote the epitaph for his monument in Westminster Abbey.

Sentimental Comedy was in vogue at the time; it dealt with people of rank and fashion alone, and expressed itself in affected language. Anything 'low' was abhorrent to it. See *Introd.*, p. viii, and note on 'low', p. 15.

Colman: George Colman, dramatist and manager of Covent Garden Theatre from 1767 to 1774. He long hesitated to produce *She Stoops to Conquer*, and was only persuaded to do so by Dr. Johnson. See *Introd.*, p. ix.

late in the season: it was produced on March 15, 1773, and was performed twelve times before the season closed on May 31. The number of performances was thus limited by holidays and actors' benefits.

PAGE 4. *Garrick*: David Garrick, actor, dramatist, and manager of Drury Lane Theatre. He had shared Colman's doubts about the play, but wrote this prologue when he saw signs of a change in the taste of the public. See *Introd.*, p. x.

Woodward: Henry Woodward, actor, who had taken the part of Lofly in Goldsmith's earlier play, *The Good-Natur'd Man*, but refused that of Tony Lumpkin. He only spoke the prologue, but did that admirably.

'*Tis not alone this mourning suit*': adapted from Shakespeare, *Hamlet*, i. ii. 77:

'Tis not alone my inky cloak, good mother.
Nor customary suits of solemn black . . .
That can denote me truly; . . .
But I have that within which passeth show.

Shuter: Edward Shuter, actor, called just below 'Poor Ned'. He saved *The Good-Natur'd Man* by his performance as Croaker, and in *She Stoops to Conquer* played the part of Hardcastle.

a maukish drab: a worthless woman fond of feeble, sickly sentimentality, dealing in 'sentimentals' or 'sentiments', i. e. artificial expressions of emotion. Cf. p. 3.

moral: a moralizer, one indulging in moral reflections.

with a sententious look: as though I were saying something terse and forcible, like a maxim or a proverb.

PAGE 5. *morals*: moral reflections.

within: behind the scenes of the theatre.

The college you, must his pretensions back: you form the college, which must, &c.; too shortly expressed for elegance.

PAGE 6. *Dramatis Personae*: the cast given is the original one.

Lewes: Charles Lee Lewes had previously been Harlequin. He was successful in the part of Young Marlow, and Goldsmith showed his gratitude by writing an epilogue for his benefit performance on May 7, 1773.

Shuter: cf. p. 4.

Quick: John Quick, promoted from the Post-boy of *The Good-Natur'd Man*, made the part of Tony Lumpkin a great success. Goldsmith adapted a scene from Sedley's translation of Brueys' *Le Grondeur*, which was played for Quick's benefit performance on May 8, 1773.

Mrs. Green had taken the part of Garnet in *The Good-Natur'd Man*. That play was revived (with the Bailiff scene restored to it) for her benefit performance on May 3, 1773. See Introd., p. viii.

Mrs. Bulkley had played as Miss Richland in *The Good-Natur'd Man*. A song, 'Ah, me! when shall I marry me?' written for Miss Hardcastle was omitted from *She Stoops to Conquer* because Mrs. Bulkley could not sing.

PAGE 7. *basket*: a large wicker structure on the back axle-tree, used for the conveyance of luggage and occasionally of passengers. Cf. p. 73.

Prince Eugene: of Savoy, a distinguished Austrian commander, who supported Marlborough in the war against France at Blenheim, Oudenarde, &c., and fought independently of him at Turin and Toulon. Cf. pp. 27, 43.

PAGE 8. *Marlborough*: commanded the forces of the Grand Alliance against France from 1702 until his dismissal in December, 1711, winning the battles of Blenheim, Ramillies, Oudenarde, Malplaquet, &c. Cf. pp. 25, 43.

Darby . . . Joan: a married couple in an eighteenth-century ballad whose long and happy life has made them types of contentment.

make money of that: make profit, i. e. get what assistance you can in justifying your description of me, out of the addition.

quotha: indeed, used contemptuously; literally, 'said he.'

fastened my wig: a trick played on Goldsmith himself by Lord Clare's daughter (Forster, *Life of Goldsmith*, Book IV, c. 15).

PAGE 9. *A cat and fiddle*: here merely an expression of incredulity.

The 'Three Pigeons': Goldsmith was possibly thinking of the inn so named between Abingdon and Thame (cf. *Trans. of Cambridge Antiq. Soc.* 1882); but the name was a common one; e. g. there has been a 'Three Pigeons' at Brentford since Shakespeare's day. The inn at Lissoy, Goldsmith's Irish home, was so named from the inn of this place.

exciseman: an officer who collects duty on goods manufactured in the home country before sale.

music box: a barrel-organ.

PAGE 10. *gauze*: a thin fabric, especially of silk.

frippery: finery, usually of a tawdry kind.

indigent: poor.

PAGE 12. *set my cap*: make myself attractive.

in face: looking my best.

PAGE 13. *pink of perfection*: highest example of perfection. Cf. 'pink of courtesy', p. 66. This use is based on the use of 'flower' for 'the best part or condition', 'the highest example,' &c.

PAGE 14. *the improvements*: gardens, or land otherwise improved by cultivation, the erection of buildings, &c.

'Would it were bed-time and all were well': from Shakespeare, 1 *Henry IV*, v. i. 125. Falstaff exclaims, 'I would it were bed-time, Hal, and all well', on the eve of the battle of Shrewsbury.

knock . . . down for a song: call upon some one for a song by rapping the table with a mallet.

a song I made upon this alehouse: Tony's claim to authorship is, perhaps, not intended to be taken seriously. It certainly seems incongruous to ascribe this excellent song to one who is so illiterate as to be unable to read a letter (cf. Act IV). But Mr. Austin Dobson justly points out that, when Goldsmith attributed the song to such an 'unlettered humourist', 'it was of himself, not Tony Lumpkin, that he was thinking' (*Goldsmith*, p. 27: *Great Writers*). At the same time, the sentiments expressed, the contempt felt for schoolmasters and preachers and the praise of the 'jorum', accord admirably with Tony's character.

genius: a corruption of 'genius'. Cf. p. 44.

Lethe . . . Styx: the rivers of Forgetfulness and Hate in the lower world of classical mythology. *Stygian* is the adjective from Styx.

pigeon: used, in the first two verses, of 'a foolish person', a pigeon being thought a foolish bird.

Methodist: the name was first applied about 1730 to those who joined the evangelistic movement of the Wesleys and Whitefield.

PAGE 15. *porum*: a large drinking-bowl.

spunk: courage, spirit.

low: not elevated in sentiment, used of the natural, unaffected language and habits of the common people, as contrasted with the mincing, sentimental comedy in vogue, which only dealt with what was 'genteel', and in which a stilted kind of polished dialogue was employed. Cf. *Introd.*, pp. viii, xii. Here Goldsmith's indirect attack on the sentimental comedy is made the more effective by the irony of giving this criticism to an undeniably 'low' character.

concatenation: a series of links, succession. The speaker means, if by his extraordinary words he means anything, 'if a gentleman always behaves in a genteel manner.'

obligated: obliged.

'*Water Parted*': a song in Arne's opera of *Artaxerxes*, produced in 1762.

minuet: a stately dance for two persons in triple measure.

Ariadne: an opera by Handel, produced in 1733.

Ecod: a corruption of 'By God', used often in the play.

winding the straight horn: wind (past tense, winded) = (1) 'blow', a horn, &c.; (2) 'detect by scent', a fox, &c.; (3) 'cause to breathe deep by exercise', a horse, &c. In the first case it is pronounced wind, in the other two wind, although it is the same word. It is distinct from *wind* (past tense, wound), which = 'twist'.

PAGE 16. *Stingo*: a nickname for a landlord, strictly meaning 'strong beer'.

woundily: exceedingly, a colloquial use of uncertain origin.

in the squeezing of a lemon: for making punch, i.e. at once.

father-in-law: used incorrectly (as often in the eighteenth century) for 'step-father'. Cf. p. 76.

grumbletonian: grumbler. The word, formed on the analogy of Muggletonian and Grindletonian, was applied to the 'Country Party' as opposed to the 'Court Party' in the reign of William and Mary.

PAGE 17. *We wanted no ghost to tell us that*: from Shakespeare, *Hamlet*, I. v. 125.

There needs no ghost, my lord, come from the grave
To tell us this.

trapesing: slatternly; to 'trapes' is to gad about idly.

trolloping: untidy, slovenly; to 'trollop' (now obsolete) was to sing carelessly, or to behave in a slovenly manner.

PAGE 18. *Stingo*. cf. p. 16.

Lock-a-daisy: a corruption of 'alack-a-day', an exclamation of surprise.

Wounds: a corruption of 'By God's wounds', used often in the play.

find out the longitude: an allusion to the attempts made to discover a means of accurately determining the longitude at sea, for which Parliament had, in 1714, offered a large reward. John Harrison gained the reward in 1773, the year of *She Stoops to Conquer*.

PAGE 19. *your three chairs*: 'your' used colloquially in an indefinite sense (as often in Shakespeare) of anything well known. Cf. 'your pig . . . sauce . . . brains', p. 29, and 'your print hand', p. 64.

you ben't sending them to your father's as an inn: a similar trick had been played on Goldsmith himself as a boy. Surprised by nightfall at Ardagh, and inquiring with school-boy swagger for the 'best house' (i.e. inn), he was directed by the wag of Ardagh to the house of the local squire, who realized the mistake more quickly than Mr. Hardcastle (Forster, *Life of Goldsmith*, Book I, c. 1).

saving your presence: an apology for a coarse word or (as here) a surprising suggestion.

blade: a gay fellow or a bully, a sword being thought to imply such a disposition. Cf. p. 87.

PAGE 21. *Wauns*: a corruption of 'By God's wounds'.

numbskulls: blockheads. Cf. p. 56.

PAGE 22. *By the elevens*: a phrase of uncertain origin. It may, possibly, stand for 'by the eleven apostles'; or, more probably, 'elevens' is a corruption of some word of distinct meaning, though similar in sound.

PAGE 23. *comet . . . burning mountain*: a most brilliant comet appeared in 1769, and two years before there was a violent eruption of Vesuvius.

bagatelle: a trifle.

PAGE 24. *prepossessing*: causing prejudice, here an unfavourable prejudice, though more commonly it is used of giving a favourable impression.

duchesses of Drury-lane: women of showy appearance, passing themselves off as persons of rank.

PAGE 25. *Denain*: a town in north-east France, where the allied forces were defeated by the French under Villars in July, 1712 (Prince Eugene arriving only at the close of the action). Marlborough had already been superseded in the command, and Mr. Hardcastle's memory—or Goldsmith's—is at fault, if the reference is to this affair. Cf. pp. 7, 8, 27, 43.

PAGE 26. *cup*: wine sweetened and flavoured with various ingredients, and usually iced.

'for us that sell ale': apparently quoted as a phrase under-

stood at the time, perhaps with a political meaning. Marlow, of course, takes it literally, and it only serves to confirm him in his mistake.

the mistakes of government: besides the troubles in Bengal and Madras alluded to just below, Lord North's disastrous administration, which began in 1770, was marked by the loss of the American colonies. The raid on the Boston tea-ships took place in 1773, and war was to begin with the colonists in 1775 and with France in 1778.

PAGE 27. *Hyder Ally*: or Haidar Ali, Sultan of Mysore 1761-1782, in the time of Clive and Warren Hastings. He had intrigued against the Madras Government, and dictated his own terms in 1769. Later, in 1780, he was to make a terrible raid on the Carnatic.

Ally Cawn: or Mir Kasim Ali Khan, Nawab of Bengal under British protection 1760-1764. He had been driven into flight by the battle of Baksar, 1764, after giving much trouble to the British, the real masters of Bengal. The government of Bengal was in great confusion when Warren Hastings was appointed Governor in 1772.

Ally Croaker: a popular Irish song

Westminster-hall: where the Law Courts were held until the present buildings were opened in 1882.

Belgrade, in Serbia (then Turkish territory), was recovered from the Turks by Prince Eugene in 1717. Cf. pp. 7, 43.

PAGE 29. *your pig . . . your pruin sauce . . . your brains*: cf. 'your three chairs', p. 19, and 'your print hand', p. 64.

Let your brains be knock'd out: i.e. of the bill of fare—with an obvious second meaning for the audience.

Florentine: a baked tart or pudding, of minced meats, currants, spices, eggs, &c.

shaking pudding: a jelly.

taffety cream: a dish resembling the thin glossy silk called taffeta.

made dishes: dishes composed of several ingredients.

green and yellow dinner: so Horace Walpole, writing in 1765, describes a dinner at which, 'instead of substantials, there was nothing but a profusion of plates striped red, green, and yellow, gilt plate, blacks, and uniforms!' (*Letters*, vi. 212)

PAGE 31. *where even among slaves the laws of marriage are respected*: on the first night these words directed popular applause to the Duke of Gloucester, who sat in one of the boxes (Forster, *Life of Goldsmith*, Book IV, c. 16). The Duke, a brother of George III, had married Lady Waldegrave, and, in consequence, George III had the Royal Marriage Act of 1772 passed, to invalidate royal marriages contracted without the King's approval. It is uncertain whether Goldsmith intended such an allusion. That no offence was taken at Court is shown by the

fact that the King commanded a performance of the play twice in 1773.

PAGE 34. *a man of sentiment* : a man of delicate feeling.

PAGE 35. *Egad* : a corruption of 'By God', used often in the play.

PAGE 36. *Was there ever such a sober sentimental interview* : did a tender interview ever prove so sober before? Miss Hardcastle calls it a sentimental interview because she knows that their marriage has already been planned.

engaging : exacting, taking up much of my time.

coquetting : flirting with, here used transitively. Cf. p. 85.

Ranelagh : a place of public entertainment on the site of a villa of Viscount Ranelagh at Chelsea; there were extensive gardens and a large amphitheatre called the Rotunda. *St. James's Park* also was a fashionable pleasure-ground; but Hastings is, perhaps, taking advantage of Mrs. Hardcastle's ignorance in coupling with them *Tower Wharf*, a quarter by no means fashionable, in the City, near the Tower of London.

PAGE 37. *the Pantheon* : a place of entertainment in Oxford Street built in imitation of the Roman temple of that name. It was intended, with its teas and balls and concerts, to rival Ranelagh.

the Grotto Gardens : near St. George's Fields in Southwark; apparently not one of the more fashionable resorts.

the Borough : of Southwark.

the Scandalous Magazine : an allusion to the *Town and Country Magazine*, in which appeared a series of bust portraits with satirical biographies.

Crooked-Lane : near Cannon Street, in the City.

this head : this manner of dressing the hair.

déagagée : showing an unstudied ease.

friseur : hairdresser.

Ladies' Memorandum-book : perhaps the *Ladies' Complete Pocket Book* (1761), which contained 'a methodical Memorandum Book, disposed in 52 weeks', and was 'adorned with a Frontispiece of a Lady dressed in the present Fashion'.

inoculation : with the virus of small-pox to render the subject immune from future contagion and the consequent risk of disfigurement. The value of this practice had been made known in England by Lady Mary Wortley Montagu on her return from Turkey in 1718. Jenner did not announce his discovery of vaccination as an improved form of inoculation until 1798.

argue down : cause him to remove, when overcome by argument.

Gothic : barbarous.

tête : false hair.

PAGE 38. *crack* : boast, lie.

PAGE 39. *receipt* : recipe.

Compleat Housewife: a well-known eighteenth-century handbook of household medicine.

Quincy: wrote a *Complete English Dispensatory* in 1719, which became very popular.

ding: impress by force or reiteration.

wild notes: perhaps from Milton, *L'Allegro*, 133:

Or sweetest Shakespeare, Fancy's child,
Warble his native wood-notes wild.

although, if Goldsmith remembered the passage, he certainly would not attribute familiarity with it to Mrs. Hardcastle.

PAGE 40. '*There was a young man . . .*': probably this snatch and 'We are the boys' on p. 41 are not quotations, and, as with the story of old grouse in the gun-room on p. 21, Goldsmith never thought of his readers trying to trace their origin.

as a hog in a gate: when it has stuck fast and cannot move.

PAGE 41. *anon*: 'at your service, sir', or 'in a moment, sir', a frequent reply of a servant to a master. Tony means, perhaps, that in a moment he will understand Hastings' question. 'Anon' is still used, especially in Ireland, to signify that the speaker has not caught the sense of the remark made to him.

PAGE 43. *mauvaise honte*: bashfulness.

rally: chaff. Cf. p. 52

Bully Dawson: a notorious ruffian and sharper of Whitefriars. In *The Spectator*, No. 2, Sir Roger de Coverley 'kicked Bully Dawson in a coffee-house for calling him youngster'.

Marlborough and Eugene: cf. pp. 7, 8, 25, 27.

PAGE 44. *bobs*: pendants, ear-rings.

genus: used humorously here for 'a person of genius', 'a clever fellow', as Hastings had shown himself in offering to relieve Tony of Miss Neville. Cf. p. 14.

amused her: deluded her, i. e. into relaxing vigilance. Cf. p. 55.

PAGE 45. *by rule of thumb*: properly, by the guidance of experience; here, of course, Tony is punning and means 'by using my hands'.

the bounce of a cracker: the bursting of a firework, i. e. a trifle. The word *bounce* was, probably, formed in imitation of the sound of a gun.

Morice: decamp. To *morice* (*morrice*, or *morris*) was properly to dance, as in 'morris-dance', which is a corruption of 'moorish dance'; hence it was used in slang for 'to move off quickly'.

Prance: similarly used here in a humorous manner for 'to hurry away'.

PAGE 46. *paste*: a composition of pounded rock-crystals used in making imitations of precious stones.

marcasites: crystallized forms of iron pyrites used in making ornaments, and often mistaken for gold and silver ore.

rose and table cut things: *rose cut* = cut with a smooth, round surface, as distinguished from jewels which have numerous facets; *table cut* = cut with a flat, upper surface, with facets only on the sides.

PAGE 47. *You shan't stir*: addressed to Mrs. Hardcastle as she departs.

spark: lover, gallant. Cf. p. 66.

catherine-wheel: a firework in the shape of a wheel which revolves rapidly while burning, so called after the spiked wheel used in the martyrdom of St. Catherine of Alexandria.

PAGE 49. *the 'Beaux' Stratagem*: a comedy by George Farquhar, produced in 1707. Cherry is the landlord's daughter.

PAGE 50. *cant*: professional language in regular use; we have a rather different meaning in 'canting', p. 72.

the Lion . . . Angel . . . Lamb: in former days each room of an inn had its own name.

has been outrageous: in clamouring for refreshment.

the gallery: one of the features of the house which made it look like an inn. Such galleries were formerly common.

parcel: an indefinite number, used here contemptuously.

PAGE 52. *obstrepulous*: a corruption (appropriate to a barmaid) of 'obstreperous', i. e. noisy.

rally: cf. p. 43.

Ladies' Club: an allusion to the Albemarle Street Club, otherwise called 'The Female Coterie'. Gentlemen were admitted, e. g. Horace Walpole, C. J. Fox, &c.

Miss Biddy Buckskin: an allusion to Miss Rachael Lloyd, foundress of the Albemarle Street Club. The name, indeed, was Miss Rachael Buckskin originally, but Goldsmith altered it in the printed copies.

chit: girl, used in depreciation.

PAGE 53. *Odso*: a corruption of 'God so', which in the form 'Gad so' is a corruption of 'catso', through a false connexion with other phrases beginning with 'Gad'. 'Catso' itself = 'cazzo', an Italian exclamation of surprise.

I never nick'd seven that I did not throw aces three times following: to 'nick seven' is to throw seven with the dice. To follow this by 'aces ace' (ambs ace, two aces thrown together, the lowest possible throw) thrice in succession is to follow good luck by the worst luck possible.

PAGE 55. *amuse*: cf. p. 44.

PAGE 56. *numbskull*: cf. p. 21.

PAGE 58. *Liberty and Fleet-street*: an allusion to the freedom of the press, Fleet-street being the journalists' quarter. The whole phrase is a variation on the popular cry 'Wilkes and Liberty'. The prosecution of Wilkes for criticizing the Govern-

ment in No. 45 of the *North Briton* in 1763 had roused a storm of indignation; and the freedom of the press to discuss public affairs was then first vindicated.

PAGE 59. *the Rake's Progress*: the famous set of engravings by Hogarth issued in 1735.

PAGE 61. *the Dullissimo-Maccaroni*: a macaroni was a dandy of a class which began to affect continental fashions about 1760. Macaroni was then seldom eaten in England, and the name, therefore, suggested a preference for foreign cookery. Foister says, 'Besides red-heeled shoes, the macaronis were distinguished in 1772 by an immense knot of artificial hair behind, a very small cocked hat, an enormous walking-stick with long tassels, and extremely close-cut jacket, waistcoat, and breeches. In the following year a very lofty head-dress was added, and an immense nosegay' (*Life of Goldsmith*, Book IV, c. 10). The print-shops of the time were filled with caricatures of well-known individuals, bearing such titles as the Lilly Macaroni, the Southwark Macaroni, the Martial Macaroni, &c.

PAGE 62. *Whistle-jacket*: a famous race-horse. There is a picture of him by Stubbs in Lord Fitzwilliam's possession in the 'Whistle Jacket Room' at Wentworth Woodhouse. It is said that he 'ran with abundant glory at York and Newmarket in 1754.' He belonged to Lord Fitzwilliam's ancestor, Lord Rockingham.

PAGE 63. *I always loved Cousin Con's hazel eyes*: Mr. Austin Dobson suggests that Goldsmith is here thinking of himself and his cousin, Jane Contarine (*Goldsmith*, p. 28: Great Writers).

haspicols: a corruption of 'harpsichord', a stringed instrument with a key-board.

bobbins: cylinders or reels for holding thread, &c., and giving it off as it is required, often used in making lace.

incontinently: immediately.

PAGE 64. *mun ask*: 'mun' is a dialect form of 'must'.

your print hand: cf. 'your three chairs', p. 19, and 'your pig ... sauce ... brains', p. 29.

PAGE 65. *izzard*: an old name for the letter z.

the feeder: the cock-feeder.

Shake-bag club: a shake-bag was a large game-cock.

PAGE 66. *the very pink of courtesy*: the highest example of courtesy; from Shakespeare, *Romeo and Juliet*, II. iv. 63. 'Nay, I am the very pink of courtesy.' The phrase has, however, become proverbial, and Goldsmith was, probably, not consciously quoting it. Cf. 'pink of perfection', p. 13.

circumspection: prudence.

oaf: awkward fellow, blockhead.

spark: cf. p. 47.

nice: subtle, ingenious, i.e. in inventing the details of the letter. The word (derived from the Latin *nescius*, ignorant) has

passed through a succession of meanings: (1) stupid, (2) fastidious, hard to please, (3) requiring or showing precision or discrimination, (4) agreeable. Here it approaches the third meaning most nearly.

PAGE 67. *old Bedlam broke loose*: a 'regular asylum' broken loose; *old*, in the Shakespearean sense of plentiful, thorough, downright; *Bedlam*, the hospital of St. Mary of Bethlehem for lunatics in St. George's Fields

baskets: singlesticks, with wicket-work handguards.

PAGE 69. *peremptory*: authoritative, imperious.

PAGE 70. *competence*: sufficient income.

You take me: you understand me.

PAGE 72. *canting*: hypocritical, using catch-words without meaning them; we have a rather different meaning in 'bar cant', p. 50.

PAGE 73. *basket*: cf. p. 7.

rabbit me: a fanciful alteration of 'rat me', which stands for 'Od rat me'. 'Od rat' or 'Drat' = 'Od rot', a corruption of 'God rot'.

varment: a corruption of 'vermin', applied contemptuously to troublesome persons.

PAGE 74. *riddle me this*: solve me this riddle.

circumbendibus: roundabout course.

She thinks herself forty miles off: a similar trick was afterwards played by Sheridan on Madame de Genlis in 1792 (*Memoirs*, 1825, iv. 113). Dr. Birkbeck Hill suggests that Goldsmith was indebted to *The Rambler*, No. 34, which describes a lady's terror on a coach journey: 'Our whole conversation passed in dangers, and cares, and fears, and consolations, and stories of ladies dragged in the mire, forced to spend all the night on a heath, drowned in rivers, or burnt with lightning' (*Life of Johnson*, i. 213).

cattle: used in slang of horses.

PAGE 75. *quickset hedge*: formed of quick (i.e. living) plants, especially hawthorn.

kept here: dwelt, resorted here.

PAGE 76. *father-in-law*: cf. p. 16.

PAGE 77. *I'll lay down my life for the truth*: the motto of the French philosopher, Rousseau, who died in 1778.

PAGE 78. *There's morality . . . in his reply*: there's a lesson to be learnt from his reply.

PAGE 79. *improves upon me*: makes a more favourable impression upon me.

PAGE 81. *a secure admirer*: one who has no doubt that he will succeed.

PAGE 83. *Witness all men by these presents*: properly, a legal formula, 'by these presents' meaning 'by this document'.

PAGE 85. *Epilogue*: the epilogue gave Goldsmith much

trouble. He originally proposed to give an epilogue to Miss Catley to sing, but Mrs. Bulkley threatened in that case to give up her part. He then wrote another in the form of a dialogue between Mrs. Bulkley and Miss Catley, to reconcile their rival claims. This finding no favour, he wrote a third for Mrs. Bulkley, which Colman rejected. He finally decided on the epilogue here given to Mrs. Bulkley.

'*We have our exits and our entrances*': adapted from Shakespeare, *As You Like It*, II. vii. 139

All the world's a stage,
And all the men and women merely players:
They have their exits and their entrances;
And one man in his time plays many parts,
His acts being seven ages. At first the infant...

when hir'd: when engaged as a servant at a country hiring fair such as still obtain in some places.

coquets: cf. p. 36.

cits: a contraction of 'citizens', used in disparagement.

PAGE 86. *pretends to taste*: claims to be possessed of taste.

caro: Italian for 'dear'; here = 'fine', 'splendid', a cry of approval.

Nancy Dawson: a popular song bearing the name of a famous hornpipe dancer who died in 1767.

Che farò: *Che farò senza Euridice* was an air in Glück's opera *Orfeo ed Euridice*, first produced in 1762.

Heinel: a famous Bavarian danseuse then in London.

spadille: the ace of spades, the first trump in the games of Ombre and Quadrille.

Bayes: a character in Buckingham's *Rehearsal* (1672), intended for Dryden. The name afterwards became a synonym for 'poet'. There may be a play on the word 'bays', forming the crown of a successful poet.

PAGE 87. *Cradock*: Joseph Cradock, a friend whose Memoirs record many anecdotes of Goldsmith. This epilogue was rejected as too bad, but printed with the play, Goldsmith adding the polite foot-note, 'This came too late to be spoken.'

nonly: only, a contraction of 'an only'.

blade: cf. p. 19.

hoiks: properly used of inciting hounds.

Sadler's Wells: a music-house and pleasure-garden at Islington, near the New River, originally opened for visitors to a medicinal spring.

roratorio: a corruption of 'oratorio'.

THE STUDY OF ENGLISH

A GRADUATED LIST OF
OXFORD BOOKS FOR USE
IN SECONDARY SCHOOLS



August 1929

OXFORD UNIVERSITY PRESS
LONDON: HUMPHREY MILFORD
Amen House Warwick Square, E.C. 4

THE CONCISE OXFORD DICTIONARY OF CURRENT ENGLISH

Adapted by
H. W. FOWLER AND F. G. FOWLER
from
The Oxford Dictionary

NEW EDITION

Revised by
H. W. FOWLER
and Reset throughout

Now ready, Crown 8vo (7½ × 5½)

PAGES 1,465

PRICE 7/6 NET

Blue cloth, gilt lettering

Also an edition on thinner paper, in Leather
bindings, prices from 10s. 6d. net



SOME PRESS OPINIONS OF THE FIRST EDITION

‘We strongly recommend every one to secure this Dictionary. Whatever they may possess this will be a distinct acquisition, and daily use will make it more and more indispensable.’

London Quarterly Review.

‘It is obviously the last word in school dictionaries, a book so perfect and so cheap that its use must surely become universal.’

The A.M.A.

THE STUDY OF ENGLISH

J = Junior. M = Middle. S = Senior Forms. A = Advanced.

¶ Dictionaries

- The Concise Oxford Dictionary* from 7/6 n.
Adapted by H. W. FOWLER and F. G. FOWLER from
the *Oxford Dictionary*. New edition.
- The Pocket Oxford Dictionary* from 3/6 n.
On Oxford India Paper from 6/- n.
- A Dictionary of Modern English Usage* 7/6 n.
By H. W. FOWLER.
On Oxford India Paper 10/- n.
- A Concise Etymological Dictionary* 6/- n.
By W. W. SKEAT.
- The Oxford Shakespeare Glossary* 5/- n.
By C. T. ONIONS. Containing definitions and illustrations of all words and senses of words found in Shakespeare but not familiar in current standard English.
On Oxford India Paper 6/- n.

¶ Grammar

Descriptive

The Gateway to English

By H. A. TREBLE and G. H. VALLINS.

A four years' Secondary School Course in four volumes:

- | | | |
|---|---------|-----|
| I. First Steps in Grammar and Expression | [J] | 2/- |
| II. Grammar and the Simple Essay | [J & M] | 2/6 |
| III. The Essentials of Formal Composition | [M] | 2/6 |
| IV. Style in Composition | [M & S] | 3/6 |

Elementary Lessons in English Grammar [J & M] 2/6
By H. C. WYLD.

GRAMMAR

- Elementary Grammar and Exercise Book* [J] 2/-
By O. W. TANCOCK.
- An English Grammar and Reading Book* [J] 3/6
By O. W. TANCOCK.
- Sentence Analysis* [M] 2/-
By H. W. FOWLER.
- The King's English* [S & A] 6/- n
By H. W. FOWLER and F. G. FOWLER.
Abridged edition [S & A] 3/-
- A New English Grammar* [M & S] 5/-
By E. A. SONNENSCHNEIN. With exercises by
E. ARCHIBALD. Based on the recommendations of
the Joint Committee on Grammatical Terminology.
Also in three Parts :
I. Parts of Speech, Outlines of Analysis 1/6
II. Kinds of Pronouns, Adjectives, and Adverbs ;
Forms and their chief meanings 2/-
III. Structure of Sentences and Clauses ; Uses of
Forms 2/6
I and II together 3/-
- Standard English Pronunciation* [S] 2/6 n.
By T. NICKLIN. With notes on Accidence and
Syntax.

Historical

- A Primer of English Etymology* [S] 2/6
By W. W. SKEAT.
- A Primer of Historical English Grammar* [S] 3/-
By HENRY SWEET. The book excludes Syntax, but
includes the history of the language, phonology, in-
flexions, particles, composition, and derivation.
- A Short Historical English Grammar* [S] 4/6 n
By HENRY SWEET.
- New English Grammar: Logical and Historical* [S & A]
By HENRY SWEET. In two Parts :
I. Introduction, Phonology, and Accidence 10/6 n.
II. Syntax 5/- n.

GRAMMAR

Phonetics

- A Chart of English Speech Sounds* -/6
By DANIEL JONES.
With keywords and notes.

Professor Craigie's System for Foreigners.

- The Pronunciation of English* 2/-
By W. A. CRAIGIE. The pronunciation is taught by means of a system of marks applied to the ordinary spelling.
- English Reading Made Easy* 2/6
By W. A. CRAIGIE. A graduated reader.

¶ Handwriting

- New Handwriting Cards*. Nos. 1-10 [J] each -/5
Designed by M. M. BRIDGES. The set of ten cards with instructions 4/6
Instructions separately -/6

¶ Composition

- English Composition* [J & M] 2/6
Based on the study of literary models. By A. CRUSE.
- A New Course of Composition* [M & S] 1/6
Based on the study of modern masters of English. By A. CRUSE. A Supplement to the above. It includes a number of passages taken from the works of modern writers.
- An Introduction to English Composition* [M & S] 3/6
By C. E. L. HAMMOND.
- Progressive Exercises in English Composition* [M & S] 3/6
By C. E. L. HAMMOND. With Introduction by J. C. SMITH. Designed to provide work for two years.
Also in two Parts: I, 2/-; II, 2/6.
- The King's English* [S & A] 6/- n.
By H. W. FOWLER and F. G. FOWLER.
Abridged edition [S & A] 3/-

COMPOSITION

Précis

- Progressive Course of Précis Writing* [M & S] 2/6
By F. E. ROBESON. Part I, for beginners ; Part II,
Official Correspondence, Minutes, &c.
*Key, by J. A. MORTLOCK 5/- n.
*Application for this Key should be made direct
to the Secretary, Clarendon Press, Oxford, and
accompanied by a remittance ; it can be obtained
only by teachers or bona fide private students.
- A Compendium of Précis Writing* [M & S] 3/-
On Historical, Social, Literary, and other Subjects.
By F. E. ROBESON. Second and revised edition of
Historical Passages for Précis Writing, with many new
passages selected to meet present-day requirements.
- Précis Writing* [M & S] 4/6
The above two books in one volume.

¶ History and Appreciation of Literature

- The Rudiments of Criticism* [S & A] 3/6 n.
By E. A. GREENING LAMBORN.
- Poetic Values* [M & S] 3/6 n.
By E. A. GREENING LAMBORN. A guide to the
appreciation of the *Golden Treasury*.
- A Short History of English Literature* [S & A] 8/6 n.
By Sir ARCHIBALD STRONG.
- The Growth of English Drama* [S & A] 4/- n.
By ARNOLD WYNNE.

Anthologies

Verse

- A Book of Verse for Boys and Girls* [J & M] 4/6
 Compiled by J. C. SMITH. A new edition, revised and
 reset, with many additional modern poems.
 Also in Parts : I (Elementary) paper -/8
 cloth 1/-
 II paper 1/4
 cloth 1/8
 III paper 2/6
 cloth 3/-
- The Sections of Part III have been discontinued.
- Notes to A Book of Verse for Boys and Girls* 2/-
 By J. C. SMITH.
- Stories in Verse* [J] 2/-
 Compiled by V. H. COLLINS.
- Poems of Action* [M] 2/-
 Compiled by V. H. COLLINS.
 With notes 3/-
 Notes separately 1/6
- Poems of Action. Second Series* [M] 2/-
 Compiled by V. H. COLLINS and H. A. TREBLE.
- Victorian Narrative Verse* [M & S] 2/6
 Compiled by CHARLES WILLIAMS.
 Library edition 3/6 n.
- A Book of Victorian Verse: Chiefly Lyrical* [M & S] 2/6
 Edited by V. H. COLLINS.
- A Book of Modern Verse* [M & S] 1/-
 Selected by J. C. SMITH.
 Library edition 2/6
- A Book of Longer Modern Verse* [S] 2/-
 Chosen, with an Introduction, by EDWARD A.
 PARKER, and with Notes by CHARLES WILLIAMS.
 Library edition 3/6 n.

ANTHOLOGIES

- The Oxford Book of English Verse* [S] 8/6 n.
 Edited by Sir ARTHUR QUILLER-COUCH.
 On Oxford India Paper 10/- n.
- English Verse. Vol. I* [S & A] 2/- n.
 Early Lyrics to Shakespeare. Chosen and arranged by
 W. PEACOCK. World's Classics.
 This is the first of a series of five volumes which are
 intended as a companion work to the same editor's
 Selections of English Prose.
- Spoken Verse* [J & M] 2/6
 An anthology for Schools and Festivals. By T. HEN-
 DERSON and J. C. SMITH.
 In two parts, paper covers : I, 1/- ; II, 1/6.
- Palgrave's Golden Treasury* [M & S] 2/- n.
 of the Best Songs and Lyrical Poems in the English
 Language. With additional poems. World's Classics.
 A new edition with 32 pages of additional poems by
 contemporary writers.
 With notes 4/-
 Notes separately 2/6
- A Book of Verse from Langland to Kipling* [S] 3/6 n.
 Compiled by J. C. SMITH. A Supplement to *The
 Golden Treasury*.
- A Book of Ballads for Boys and Girls* [S] 2/6
 Selected by J. C. SMITH and G. SOUTAR.
- The English Parnassus* [S] 6/6 n.
 Compiled by W. M. DIXON and H. J. C. GRIERSON.
 An Anthology of Longer Poems.
- Poems of British History ('Lyra Historica')* [M & S] 3/-
 Selected by M. E. WINDSOR and J. TURRAL.
 Separately :
 I, A.D. 61-1381, 1/3 ; II, 1388-1641, 1/3 ; III, 1644-1910. 1/6.

ANTHOLOGIES

Verse and Prose

The Oxford Treasury of English Literature [M & S] each 4/6 n.

Edited by G. E. HADOW and W. H. HADOW. Three volumes, including critical and historical chapters:
I. Old English to Jacobean; II. The Growth of the Drama;
III. Jacobean to Victorian.

English Verse and Prose [M & S] 12/6 n.

Selected by Sir A. T. STRONG and R. S. WALLACE.
A companion volume to *A Short History of English Literature*.

Prose

The Oxford Book of English Prose [S & A] 8/6 n.

Edited by Sir ARTHUR QUILLER-COUCH.
On Oxford India Paper 10/- n.

English Prose Passages for Repetition [J] 1/6

Selected by H. A. TREBLE.

Shorter Prose Passages for Repetition [J] 1/3

Selected by H. A. TREBLE.

A Round of Tales [J & M] 2/-

Washington Irving to Algernon Blackwood.
Edited by N. HENRY and H. A. TREBLE.

A Second Round of Tales [J & M] 2/-

Edited by N. HENRY and H. A. TREBLE.

Tales of Action [J & M] 2/-

Selected by V. H. COLLINS and H. A. TREBLE.

English Prose, Narrative, Descriptive, Dramatic [M & S] 2/- n.

Malory to Stevenson. Compiled by H. A. TREBLE.
World's Classics.

English Prose from Mandeville to Ruskin [M & S] 2/- n.

Chosen by W. PEACOCK. World's Classics.

With notes by T. BALSTON 3/6
Notes separately 2/-

English Prose from Bacon to Hardy [M & S] 6/6 n.

Selected by E. K. BROADUS and R. K. GORDON.

ANTHOLOGIES

English Prose. Wycliffe to Henry James [M & S] each 2/- n.
 5 volumes. Chosen and arranged by W. PEACOCK.
 World's Classics.
 Vol. I. Wycliffe to Clarendon. Vol. II. Milton to Gray.
 Vol. III. Walpole to Lamb Vol. IV. Landor to Holmes.
 Vol. V. Mrs. Gaskell to Henry James.

Selected English Short Stories. [M & S] each 2/- n.
 Three volumes. I Scott to Crackanthorpe. II. Lamb to
 Warre Cornish. III. Hawthorne to Katherine Mansfield.
 The Second Series, with Notes by H. S. MILFORD 3/-

Tales of Adventure and Imagination [M & S] 2/-
 Selected by H. A. TREBLE.

Drama

English Miracle Plays, Moralities, and Interludes
 Edited by A. W. POLLARD. [S & A] 8/6 n.

A Dramatic Reader. Four volumes [J. & M]
 By A. R. HEADLAND and H. A. TREBLE.
 I, 2/-; II, 2/-; III, 2/6; IV, 3/-.

Scenes from Old Play Books [S & A] 3/6
 Edited by P. SIMPSON.

Six Plays by Contemporaries of Shakespeare [S & A] 2/- n.
 Edited by C. B. WHEELER. World's Classics.
The Shoemaker's Holiday (Dekker); *The White Devil*
 and *The Duchess of Malfi* (Webster); *The Knight of the*
Burning Pestle and *Phalaster* (Beaumont and Fletcher);
A New Way to Pay Old Debts (Massinger).

Specimens of the Elizabethan Drama [S & A] 7/6 n.
 Lyly to Shirley, 1580-1642. Edited by W. H. WIL-
 LIAMS.

Essays and Letters

Selected English Essays [M & S] 2/- n.
 Chosen by W. PEACOCK World's Classics.
 With notes by C. B. WHEELER 3/6
 Notes separately 2/-

ANTHOLOGIES

- A Book of English Essays, 1600-1900* [M & S] 2/- n.
 Chosen by S. V. MAKOWER and B. H. BLACKWELL.
 World's Classics.
 With notes by A. F. SCHUSTER 3/6
 Notes separately 2/-
- English Critical Essays.* Two volumes [S] each 2/- n.
 Selected by E. D. JONES. World's Classics.
 I. Fourteenth to Eighteenth Centuries.
 II. Nineteenth Century. With notes, 3/6.
- Selected Modern English Essays* [S & A] 2/- n.
 World's Classics. A selection from writers working in
 the twentieth century.
- Characters from the Histories and Memoirs of the
 Seventeenth Century* [S] 6/- n.
 Selected by D. NICHOL SMITH.
- Selected English Letters* [S] 2/- n.
 Sir Thomas More to the Brownings and Charlotte Brontë.
 Chosen by M. DUCKITT and H. WRAGG. World's
 Classics.
 With notes by E. MAXWELL 3/6

¶ Readers

- Clarendon Readers in Literature and Science* [J & M]
 Edited by J. C. SMITH. These Readers seek to fill a gap
 in the teaching of English by providing a varied mass of
 reading matter not too easy nor too exclusively literary
 for boys and girls of 12 to 15.
- | | |
|-------------------------------------|-----|
| I, pp. 312, with 32 illustrations | 2/6 |
| II, pp. 288, with 30 illustrations | 2/6 |
| III, pp. 330, with 36 illustrations | 3/6 |

ANNOTATED EDITIONS OF ENGLISH AUTHORS

¹ Q (Select English) Classics. ² Oxford Plain Texts. ³ Clarendon English Series. ⁴ Oxford Miscellany of Prose and Poetry Series. † Non-annotated editions.

<i>Author</i>	<i>Title</i>	<i>Editor</i>	<i>Price</i>
Addison	Coverley Papers from the Spectator, with those of Steele and Budgell	O. M. Myers	3/-
	Essays on A. by Macaulay and Thackeray, with 12 Essays by Addison	G. E. Hadow	3/-
	With Johnson's Life of Addison		3/6
	Selections from the Spectator	T. Arnold	5/-
Arnold, M.	Poems, 1849-64	G. St. Quantin	3/6
	Selected Poems [†]		-/6
	Selected Poems	H. B. George & A. M. Leigh	2/6
	† Balder Dead and Mycerinus ²		-/6
	Essays in Criticism (1st Series)	C. A. Miles & L. Smith	3/6
	Merope, with the Electra of Sophocles translated by R. Whitelaw	J. Churton Collins	3/-
	† Sohrab and Rustum ²		-/6
	Sohrab and Rustum	W. J. C. Pike	1/-
	† Thyrsis & the Scholar Gipsy ²		-/6
Austen, Jane	Northanger Abbey	K. M. Metcalfe	3/-
	Pride and Prejudice		3/-
Bacon, Francis	Advancement of Learning	W. Aldis Wright	4/-
	Essays	A. S. Gaye	3/6
	New Atlantis	A. B. Gough	2/6
	Selected Essays [†]		-/6
	Selected, with Essays by Macaulay & S. R. Gardiner ³	P. E. & E. F. Matheson	3/6 n.
Blackmore	Lorna Doone	R. O. Morris	3/6
Blake, William	Selected Poems [†]		-/6
Bolingbroke, Viscount	Letters on the Spirit of Patriotism and the Idea of a Patriot King	A. Hassall	3/6 n.
Borrow	Lavengro	E. Maxwell	3/6
	Selections, with Essays by Richard Ford, Leslie Stephen, and George Saintsbury ³	H. S. Milford	3/6 n.

<i>Author</i>	<i>Title</i>	<i>Editor</i>	<i>Price</i>
Browning, R.	Selected Poems ¹		-/6
	†Men and Women 1855 ⁴		3/6 n.
	Men and Women 1855	G. E. Hadow	4/6
	Pippa Passes	A. L. Irvine	1/3
	†Saul ²		-/6
	Strafford	H. B. George	3/-
Bunyan, John	†A Browning Anthology	F. A. Forbes	2/-
	Holy War and Heavenly Footman	M. Peacock	3/6
	Pilgrim's Progress (Selns) ¹		-/6
	Pilgrim's Progress <i>with</i> Grace Abounding	E. Venables & M. Peacock	5/6
	Pilgrim's Progress, Part I	E. Venables & M. Peacock	3/6
Burke	Selections. 3 vols	E. J. Payne	4/6 ea.
	Present Discontents, American Taxation, Conciliation with the Colonies	"	2/6 ea.
	Selections, with Essays by Hazlitt, Arnold, and others ³	A. M. D. Hughes	3/6 n.
Burns	Selections	J. Logie Robertson	3/6
	†Kilmarnock Burns, 1768		3/6 n.
	Kilmarnock Burns, 1768	M. S. Cleghorn	4/6
	Selections, with Essays by Mackenzie, Lockhart, Carlyle, and others ³	R. Dewar	3/6
Byron, Lord	†Childe Harold I, II, III, IV ²		-/6 ea.
	†" " I-II, II-III		-/9 ea.
	†" " III-IV ²		-/10
	Childe Harold	H. F. Tozer	3/6
	" " Cantos I-II	"	2/-
	" " Canto III	"	1/8
	" " Cantos III-IV	"	2/-
	" " Canto IV	"	1/8
	†Prisoner of Chillon, Mazeppa, and Lament of Tasso ²		-/6
	†Macaulay's Essay on Byron ²		-/6
	Selected Letters of Byron	V. H. Collins	4/6 n.
	Vision of Judgement <i>with</i> Southey's Vision of Judgement	E. M. Earl	1/-
Campbell Carlyle	Gertrude of Wyoming	H. M. Fitzgibbon	1/3
	†Essay on Burns ²		-/9
	†Essay on Scott ²		-/9
	Frederick the Great (Abridged)	A. M. D. Hughes	7/6 n.
	Heroes and Hero-Worship	P. C. Parr	4/-
	Past and Present	A. M. D. Hughes	4/6
Chaucer	Sartor Resartus	P. C. Parr	4/-
	<i>Canterbury Tales</i>		
	Clerk's Tale	K. Sisam	2/3
	Nun's Priest's Tale		1/6
	Prologue	W. W. Skeat	1/6
	Prologue, Knight's Tale, Nonne Prestes Tale	R. Morris & W. Skeat	3/6

<i>Author</i>	<i>Title</i>	<i>Editor</i>	<i>Price</i>
Chaucer (<i>contd</i>)	Prioresses Tale, Sir Thopas, Monkes Tale, Clerkes Tale, Squires Tale	W. W. Skeat	4/- 4/-
	Tale of the Man of Lawe, Pardoneres Tale, Second Nonnes Tale, Chanouns Yemannes Tale	"	4/-
	Hous of Fame	"	3/-
	Legend of Good Women	"	6/- n.
Clarendon, Earl or	War Pictures from Clarendon	J. R. MacKenzie	2/6
Clough, A. H.	†Selections ²		-/6
Cobbett	Selections, with Hazlitt's Es- say and other Critical Esti- mates ³	A. M. D. Hughes	3/6 n.
Coleridge	Ancient Mariner	M. A. Keeling	fr. 1/-
	†Ancient Mariner, <i>with Chris- tabel</i> ²		-/6
	†Literary Criticism ⁴		3/6 n.
	†Lyrical Ballads by Words- worth and Coleridge ⁴		3/6 n.
	Lyrical Ballads by Words- worth and Coleridge	H. Littledale	3/6
	†Poems ¹		-/6
	Poems of Nature and Romance	M. A. Keeling	4/6
	Poetry and Prose, with Essays by Hazlitt, &c. ³	H. W. Garrod	3/6 n.
	Select Poems	S. G. Dunn	2/-
Collins	†Poems of ⁴		3/6 n.
Cowley	Essays and other Prose Writ- ings	A. B. Gough	5/-
Cowper	†Selections ¹		-/6
	Selections. 2 vols.	H. T. Griffith	3/- ea.
	Poetry and Prose, with Essays by Hazlitt and Bagehot ³	H. S. Milford	3/6 n.
	†The Task, Book I ²		-/6
	Letters (Selected)	M. L. Milford & E. V. Lucas	3/6
Crabbe	†Selections (Poems) ¹		-/6
Defoe	Robinson Crusoe, Part I	A. C. Liddell	3/6
	†Selections (Prose)		-/6
Dekker	The Shoemaker's Holiday	T. Sutherland	1/6
	<i>With Deloney's Gentle Craft</i>		2/6
Deloney	The Gentle Craft	W. J. Halliday	1/6
	<i>With Dekker's The Shoe- maker's Holiday</i>		2/6
De Quincey	†Literary Criticism ⁴		3/6 n.
	†Spanish Military Nun and the Revolt of the Tartars ²		1/4
	Spanish Military Nun and the Revolt of the Tartars	V. H. Collins	2/6
	Selections, with Essays by Leslie Stephen and Francis Thompson ³	M. R. Ridley	3/6 n.

<i>Author</i>	<i>Title</i>	<i>Editor</i>	<i>Price</i>
Dickens	†A Dickens Reader	Compiled by Mrs. J. C. Smith	2/-
	David Copperfield	E. Kibblewhite	4/-
	Pickwick Papers	Abr. by R. Scott	3/6
	Tale of Two Cities	Mrs. F. S. Boas	3/6
	"	Abr. by R. Scott	2/6
Dryden, John	Selections (Prose and Verse)	G. E. Hadow	2/6
	Selections (Verse)	W. D. Christie & C. H. Firth	3/6
	Absalom and Achitophel	W. D. Christie & C. H. Firth	2/6
	Annus Mirabilis	W. D. Christie & F. Page	1/3
	Essays of Dramatic Poesy	T. & W. T. Arnold	3/6
	Poetry and Prose, with Essays by Congreve, Johnson, &c	D. Nichol Smith	3/6 n.
	Preface to the Fables	M. G. Lloyd Thomas	1/-
Dufferin, Earl of	Letters from High Latitudes	F. A. Cavenagh	3/6
Eliot, George	Mill on the Floss	R. O. Morris	3/6
	Romola	C. B. Wheeler	3/6
	Scenes of Clerical Life	E. Limouzin	3/- n.
	Silas Marner	H. Marwick	2/6
	†A George Eliot Reader	E. B. Collins	2/-
Fielding	Selections, with Essays by Hazlitt, Scott, and Thackeray ³	Leonard Rice-Oxley	3/6 n.
Fuller	Selns. with an anonymous life, and Essays by Pepys, Lamb, &c. ³	E. K. Broadus	3/6 n.
Gaskell, Mrs.	Cranford, Cage at Cranford, Moorland Cottage	E. Limouzin	2/6
Goldsmith	Selections	Austin Dobson	2/6
	Selections, with Essays on Goldsmith by Scott, Macaulay, and Thackeray ³	G. E. Hadow & C. B. Wheeler	3/6 n.
	Deserted Village	G. G. Whiskard	-/6
	Deserted Village <i>with</i> Traveller	G. G. Whiskard & G. B. Hill	-/9
	†Deserted Village <i>and</i> Traveller [†]		-/6
	Good Natur'd Man	G. G. Whiskard	1/6
	She Stoops to Conquer	G. A. F. Chatwin	2/6
	Traveller	G. B. Hill	-/6
	Traveller <i>with</i> Deserted Village	G. B. Hill & G. G. Whiskard	-/9
	†Traveller <i>and</i> Deserted Village [†]		-/6
	Vicar of Wakefield	J. L. Stein	3/-
Gray	†Poems, 1768 ⁴		3/6 n.
	Poems, 1768	A. F. Bell	4/6
	Poetry and Prose, with Essays by Johnson, Goldsmith, and others ³	J. Crofts	3/6 n.
	Selections	Edmund Gosse & F. Watson	2/6
	†Elegy and Odes ³		-/6

<i>Author</i>	<i>Title</i>	<i>Editor</i>	<i>Price</i>
Hakluyt	Voyages of the Elizabethan Seamen: Volume I Volume II Abridged into one volume Drake and Gilbert Hawkins, Frobisher, and Drake	E. J. Payne & C. R. Beazley	5/- n. 0. p. 4/6 2/6 2/6
Hawthorne	Wonder Book and Tanglewood Tales	C. Mayne	4/-
Hazlitt	Lectures on the English Poets	F. W. Baxter	3/6
Holinshed	†Chronicles: Richard II, Henry IV, and Henry V		3/6
Hooker	Laws of Ecclesiastical Polity, Book I	R. W. Church	2/6
Irving, Washington	Sketch Book	T. Balston	3/6
Johnson, Samuel	Prose and Poetry, with Boswell's Character and Macaulay's Life and Raleigh's Essays ³	R. W. Chapman	3/6 n.
	†Boswell's Life of J. (Selns.) ¹		-/6
	Boswell's Life of J. (Selns.)	R. W. Chapman	2/6
	Addison, with Essays on Addison by Macaulay and Thackeray, and 12 Essays by Addison	G. E. Hadow	4/6
	Dryden	A. Milnes	2/-
	Dryden and Pope	A. Milnes	3/6
	with Rasselas	A. Milnes & G. B. Hill	4/6
	†Gray ²		-/6
	Milton	C. H. Firth	2/-
	with Vanity of Human Wishes	C. H. Firth & E. J. Payne	3/- n.
	On Shakespeare ⁴	Walter Raleigh	3/6 n.
	Rasselas	G. B. Hill	3/-
	with Dryden and Pope		4/6
	Selections from the Rambler ⁴	W. Hale White	3/6 n.
	Vanity of Human Wishes	E. J. Payne	-/6
	with Milton	E. J. Payne & C. H. Firth	3/-
Jonson, Ben	Everyman in his Humour	P. Simpson	6/- n.
	†Underwood and Timber ²		-/6
Keats	Odes, Lyrics, and Sonnets	M. Robertson	2/6
	†Poems of 1820 ⁴		3/6 n.
	Poems of 1820	M. Robertson	4/-
	†Select Poems ²		-/6
	Poetry and Prose, with Essays by Charles Lamb, Leigh Hunt, Robert Bridges, and others ³	H. Ellershaw	3/6 n.

<i>Author</i>	<i>Title</i>	<i>Editor</i>	<i>Price</i>
Keats (<i>contd.</i>)	†Eve of St. Agnes with Isabella ² Hyperion	W. T. Arnold & M. Robertson	-/6 2/-
	Isabella	M. Robertson	-/9
Kinglake	†Isabella and Eve of St. Agnes ² Eothen ⁴ Eothen	D. G. Hogarth D. G. Hogarth & V. H. Collins	-/6 3/6 n. 3/6
Kingsley	Hereward the Wake Heroes Water Babies	A. D. Innes C. Mayne J. Horace-Smith & M. L. Milford	4/- 4/- 3/6
Lamb, Charles	Westward Ho! Prose and Poetry ³ Essays of Elia Last Essays of Elia	A. D. Innes G. Gordon O. C. Williams F. Page	4/6 3/6 n. 3/-
Landon	Imaginary Conversations	F. A. Cavenagh	2/6
Locke, John	Conduct of the Understanding	T. Fowler	3/-
Longfellow	Selections †Evangeline ² Evangeline †Hiawatha ² Hiawatha †Evangeline and Hiawatha ² Evangeline and Hiawatha	E. A. G. Lamborn A. B. Gough A. F. Schuster A. F. Schuster	1/6 -/10 2/- 1/4 2/- 2/- 3/6
Lowell, James R.	†Fireside Travels ⁴ Fireside Travels	A. F. Schuster F. A. Cavenagh	3/6 n. 4/-
Lytton, Lord	Last of the Barons	F. C. Romilly	4/6
Macaulay, Lord	†Addison, Essay on ² Addison, Essay on †Bacon, Essay on ² Bacon, Essay on †Bunyan, Essay on ² †Bunyan, Life of ² Bunyan, Life of with Life of Goldsmith †Byron, Essay on ² †Chatham, Essays on ² (2 books) Chatham, Essays on in 1 vol. †Clive, Essay on ² Clive, Essay on †Frederick the Great, Essay on ² Frederick the Great, Essay on †Goldsmith, Life of ² Goldsmith, Life of with Life of Bunyan †Warren Hastings, Essay on ² Warren Hastings, Essay on	G. E. Hadow H. Whyte E. Maxwell P. Guedella V. A. Smith C. T. Atkinson C. B. Wheeler C. B. Wheeler & E. Maxwell V. A. Smith	1/- 2/- 1/4 2/6 -/6 -/6 1/6 2/- -/8 & 1/ 2/- ea 3/- 1/- 1/6 -/10 2/- -/6 1/6 2/- 1/3 2/-

<i>Author</i>	<i>Title</i>	<i>Editor</i>	<i>Price</i>
Macaulay (<i>contd.</i>)	†History, Chapter III ²		1/4
	History, Chapter III	A. L. Bowley	2/6
	†Johnson, Life of ²		-/8
	†Lays, Ivry, and Armada ²		-/10
	Lays, Ivry, and Armada	P. C. Parr	2/-
	†Milton, Essay on ²		-/9
	Milton, Essay on	P. T. Creswell	1/9
	Pitt, William, see under <i>Chatham</i>		
	†War of Succession in Spain ²		-/9
	War of Succession in Spain	C. T. Atkinson	2/-
Marlowe	Dr. Faustus	C. B. Wheeler	2/6
	Dr. Faustus, with Goethe's Faust, Part I, translated by J. Anster	"	3/-
	Edward II	O. W. Tancock	2/6
	Scenes from the Plays ²		-/6
Marvell	Selections (Poems) ²		-/6
Milton	Areopagitica	J. W. Hales	3/-
	English Poems. 2 vols.	R. C. Browne	6/6
	Separately:		
	I. Early Poems, Sonnets, P. L. I-VI		4/-
	II. P. L. VII-XII, P. R., Samson Agonistes		3/-
	Minor Poems:		
	Arcades and Sonnets	W. Worrall	-/8
	Arcades and Sonnets, <i>with</i> Comus, &c.	Worrall Elton	} 2/6
	†Comus ²		
	Comus	R. C. Browne	-/6
	Comus	O. Elton	-/6
	†Comus, L'Allegro, Il Pen- seroso, Lycidas, Arcades, and Sonnets ²		-/9
	Comus, &c., <i>with</i> Arcades and Sonnets	Elton Worrall	} 2/6
	Il Penseroso	O. Elton	
	L'Allegro	O. Elton	-/6
	†L'Allegro, Il Penseroso, and Lycidas ²		-/6
	L'Allegro, Il Penseroso, and Lycidas	O. Elton	1/-
	†L'Allegro, Il Penseroso, Ly- cidas, Arcades, and Sonnets ²		-/6
	Lycidas	R. C. Browne	-/6
	Lycidas	O. Elton	-/8
	Paradise Lost:		
	Book I	H. C. Beeching	2/-
	Book II	E. K. Chambers	2/-
	Together		3/6
	Book III	C. B. Wheeler	2/-
	†Books I-VI. ² 6 vols.		-/6 ea.
	†Books I-IV. ² 1 vol.		1/3

<i>Author</i>	<i>Title</i>	<i>Editor</i>	<i>Price</i>
Milton	Paradise Regained	L. C. Martin	2/-
(<i>contd.</i>)	Samson Agonistes	J. Churton Collins	2/-
	†Selected Sonnets by Milton and Wordsworth. ¹		-/6
	Poetry and Prose, with Essays by Johnson, Hazlitt, and Macaulay. ³	A. M. D. Hughes	3/6 n.
More,	Utopia. Robinson's translation	J. Churton Collins	3/-
Sir Thomas	Selections from his English Works and from the Lives by Erasmus and Roper. ³	P. S. & H. M. Allen	3/6 n.
Morris,	Jason	E. Maxwell	4/-
William	Notes and Introduction		1/6
North,	Translations of Plutarch's	R. H. Carr	
Sir Thomas	Lives:		
	Coriolanus		1/9
	Coriolanus, Julius Caesar, Brutus, and Antonius		4/-
	Julius Caesar		1/9
	Coriolanus, with Shakespeare's Coriolanus		2/6
	Julius Caesar, with Shakespeare's Julius Caesar		2/6
Palgrave	Golden Treasury	C. B. Wheeler	4/-
	Notes separately		2/6
Pope	†Essay on Criticism ⁴		-/6
	Essay on Criticism	J. Sargeant	2/-
	Essay on Man	Mark Pattison	2/-
	Rape of the Lock	G. Holden	2/-
	Satires and Epistles	Mark Pattison	2/-
Raleigh, Sir	Selections from the Historie of the World and his Letters	G. E. Hadow	5/- n.
Walter			
Reade	Cloister and the Hearth	C. B. Wheeler	4/6
	†A Good Fight ⁴		3/6 n.
Ruskin	Ethics of the Dust	R. O. Morris	2/6
	†Sesame and Lilies	G. G. Whiskard	2/6
	The above two in one volume		4/6
Scott, Sir	†Lady of the Lake ²		1/-
Walter	Lady of the Lake	W. Minto	3/-
	†Lay of the Last Minstrel ³		1/-
	Lay of the Last Minstrel	W. Minto	3/-
	†Lord of the Isles ²		1/-
	Lord of the Isles	T. Bayne	3/-
	†Marmion ²		1/9
	Marmion	T. Bayne	3/-
	Anne of Geierstein	C. B. Wheeler	3/6
	Antiquary	F. A. Cavenagh	3/6
	Fortunes of Nigel	S. V. Makower	3/6
	Guy Mannering	A. D. Innes	3/6
	Ivanhoe	F. A. Cavenagh	4/6
	Kenilworth	A. D. Innes	3/6

<i>Author</i>	<i>Title</i>	<i>Editor</i>	<i>Price</i>
Scott	Legend of Montrose	G. S. Gordon	3/6
(contd.)	Legend of Montrose	F. A. Cavenagh	3/6
	Old Mortality	H. B. George	3/6
	Quentin Durward	C. B. Wheeler	4/6
	Rob Roy	"	3/6
	Talisman	"	3/6
	Waverley	A. D. Innes	3/6
	Woodstock	F. S. C. Bridge	3/6
	Scottish Selections from the Waverley Novels, with Ex- planatory lists of Scottish Words	J. K. Craigie	2/-
Shakespeare	See pp. 23-4		
Shelley	†Selected Poems ¹		-/6
	Adonais	W. M. Rossetti and A. O. Prickard	3/6
	†Adonais, Alastor, and Other Poems ²		-/6
	†Prometheus Unbound, and Other Poems, 1820 ⁴		3/6 n.
	Prometheus Unbound, &c.	A. M. D. Hughes	4/6
	†Literary and Philosophical Criticism ⁴		3/6 n.
Sheridan	Rivals	T. Balston	2/-
	School for Scandal	E. M. Jebb	1/6
Sidney	An Apologie for Poetry	J. Churton Collins	2/6
Smith,	Dreamthorp	F. A. Cavenagh	3/6
Alexander			
Southey	Life of Nelson	H. B. Butler	3/6
Spenser	†Faerie Queene, Book I ³		1/6
	Faerie Queene, Books I and II	G. W. Kitchin & A. L. Mayhew	3/- ea.
	†Faerie Queene, Book V ³		1/6
	Faerie Queene, Book V	A. B. Gough	3/-
	Selections, with Essays by Haz- litt, Coleridge, and Leigh Hunt ³	W. Renwick	3/6 n.
Steele, Sir	See also Addison, above, p.		
Richard	Selections from the Tatler, Spectator, and Guardian	Austin Dobson	7/6 n.
Stevenson	†Selected Essays		3/6 n.
Swift	Selns. from Swift's Works. 2 vv.	Sir H. Craik	ea. 7/6 n.
	Battle of the Books		2/6
	Conduct of the Allies	C. B. Wheeler	3/-
	Gulliver's Travels	A. B. Gough	4/-
Tennyson	†Poems of 1842 ⁴		3/6 n.
	Poems of 1842	A. M. D. Hughes	4/6
	English Idylls and Other Poems, 1842-55	B. Mulliner	2/6

<i>Author</i>	<i>Title</i>	<i>Editor</i>	<i>Price</i>
Tennyson (<i>contd.</i>)	†Selected Poems ¹		-/6
	Selected Poems	C. B. Wheeler & F. A. Cavenagh	2/6
	Select Poems	S. G. Dunn	2/6
	Shorter Poems and Lyrics, 1833-42	B. Mulliner	2/6
	with English Idylls, &c.	"	4/-
	with Princess	Mulliner & Allsopp	3/6
	Coming and Passing of Arthur	C. B. Wheeler	1/3
	End	"	2/-
	with Coming and Passing of Arthur	"	2/6
	Enoch Arden	H. Marwick	1/3
	Oenone and The Lotos-Eaters	F. A. Cavenagh	1/-
	The Princess	H. Allsopp	2/6
Thackeray	English Humourists	C. B. Wheeler	4/-
	Esmond	T. C. & W. Snow	3/6
	Virginians	G. Saintsbury & J. L. Robertson	4/6
	†A Thackeray Reader	Mrs. George Smith	2/-
Thomson	Castle of Indolence	J. L. Robertson	2/-
	Castle of Indolence and The Seasons	"	4/6
Walpole, Horace	†Selected Letters ¹		-/6
Walton	The Compleat Angler	A. B. Gough & T. Balston	4/6
	†Selections from the Lives and the Angler ¹		-/6
Wordsworth	†Convention of Cintra ⁴		3/6 n.
	†Excursion, Book I ²		-/6
	†Literary Criticism ⁴		3/6 n.
	†Lyrical Ballads by Words- worth and Coleridge ⁴		3/6 n.
	Lyrical Ballads by Words- worth and Coleridge	H. Littledale	3/6
	Patriotic Poetry	A. H. D. Acland	fr. 1/9
	†Poems, 1807 ⁴		3/6 n.
	Poems, 1807	H. Darbishire	4/6
	Poetry and Prose, with Essays by Coleridge, Hazlitt, and De Quincey ³	D. Nichol Smith	3/6 n.
	Prelude	H. Darbishire	1/6
	†Select Poems ²		-/6
	Select Poems	S. G. Dunn	2/-
	†Sonnets by Wordsworth and Milton ²		-/6
	White Doe of Rylstone, and Other Poems	W. Knight	2/6

¶ Shakespeare

† *The Oxford Plain Text Shakespeare*

Texts edited for school use. 1/-

<i>The Tempest</i>	<i>King John</i>	<i>Romeo and Juliet</i>
<i>Much Ado</i>	<i>Richard II</i>	<i>Julius Caesar</i>
<i>M. N. D.</i>	<i>Henry IV, i</i>	<i>Macbeth</i>
<i>Merchant of Venice</i>	<i>Henry IV, ii</i>	<i>Hamlet</i>
<i>As You Like It</i>	<i>Henry V</i>	<i>King Lear</i>
<i>Twelfth Night</i>	<i>Richard III</i>	<i>Othello</i>
<i>The Winter's Tale</i>	<i>Henry VIII</i>	<i>Antony and Cleopatra</i>
<i>Taming of the Shrew</i>	<i>Coriolanus</i>	<i>Cymbeline</i>

The Clarendon Shakespeare for Schools

Edited by G. S. Gordon. 2/-

<i>The Tempest</i>	<i>Twelfth Night</i>	<i>Julius Caesar</i>
<i>M. N. D.</i>	<i>Richard II</i>	<i>Macbeth</i>
<i>As You Like It</i>	<i>Coriolanus</i>	<i>Hamlet</i>

Or in grouped plays

I. <i>Midsummer Night's Dream, As You Like It, Tempest</i>	3/-
II. <i>Richard II, Julius Caesar, Macbeth</i>	3/-
III. <i>Hamlet, Coriolanus, Twelfth Night</i>	3/-

Plays edited by W. Aldis Wright

Each 2/6, with exception of *Merchant of Venice*, 2/-.

<i>The Tempest</i>	<i>King John</i>	<i>Coriolanus</i>
<i>Much Ado</i>	<i>Richard II</i>	<i>Julius Caesar</i>
<i>M. N. D.</i>	<i>Henry IV, Part I</i>	<i>Macbeth</i>
<i>Merchant of Venice</i>	<i>Henry V</i>	<i>Hamlet</i>
<i>As You Like It</i>	<i>Richard III</i>	<i>King Lear</i>
<i>Twelfth Night</i>	<i>Henry VIII</i>	

Of the above, *Hamlet*, *Macbeth*, *Richard II*, and the *Merchant of Venice* were edited in collaboration with W. G. Clark.

† *J. C. Smith's Series*

<i>Much Ado about Nothing</i> . Ed. F. S. Boas	2/6
<i>Richard II</i> . Ed. Sir Henry Newbolt	2/6
<i>Macbeth</i> . Ed. H. J. C. Grierson	2/6

SHAKESPEARE

†Fifteen Plays

With a glossary abridged from the *Oxford Shakespeare*
 Glossary by C. T. Onions 4/-
 On Oxford India Paper 6/- n.

<i>The Tempest</i>	<i>King John</i>	<i>Coriolanus</i>
<i>M. N. D.</i>	<i>Richard II</i>	<i>Julius Caesar</i>
<i>Merchant of Venice</i>	<i>Henry V</i>	<i>Macbeth</i>
<i>As You Like It</i>	<i>Richard III</i>	<i>Hamlet</i>
<i>Twelfth Night</i>	<i>Henry VIII</i>	<i>King Lear</i>

Songs and Sonnets -/6
 Q (Select English) Classics.

The Shakespearian Stage

A coloured wall picture by W. N. Hills. With Explanatory Leaflet 5/- n.
 Mounted on Rollers 7/6 n.
 The Leaflet, 2 pp., separately, -/1 ; or -/10 per dozen.

Shakespeare: The Man and His Stage 2/6 n.
 By E. A. G. LAMBORN and G. B. HARRISON.
 World's Manuals.

An Introduction to the Reading of Shakespeare 2/6 n.
 By F. S. BOAS. World's Manuals.

Shakespearian Criticism 2/- n.
 Ed. D. NICHOL SMITH. World's Classics. Pp. 448

OXFORD

AT THE CLARENDON PRESS

LONDON EDINBURGH GLASGOW LEIPZIG NEW YORK

TORONTO MELBOURNE CAPETOWN BOMBAY

CALCUTTA MADRAS SHANGHAI

OXFORD UNIVERSITY PRESS

HUMPHREY MILFORD

1929

